HIT PARADER

JEFFERSON AIRPLANE
FUNCTIONING ANARCHY

CDC 35¢ JAN. 1971

MICK JAGGER
"NOTORIOUS NED"

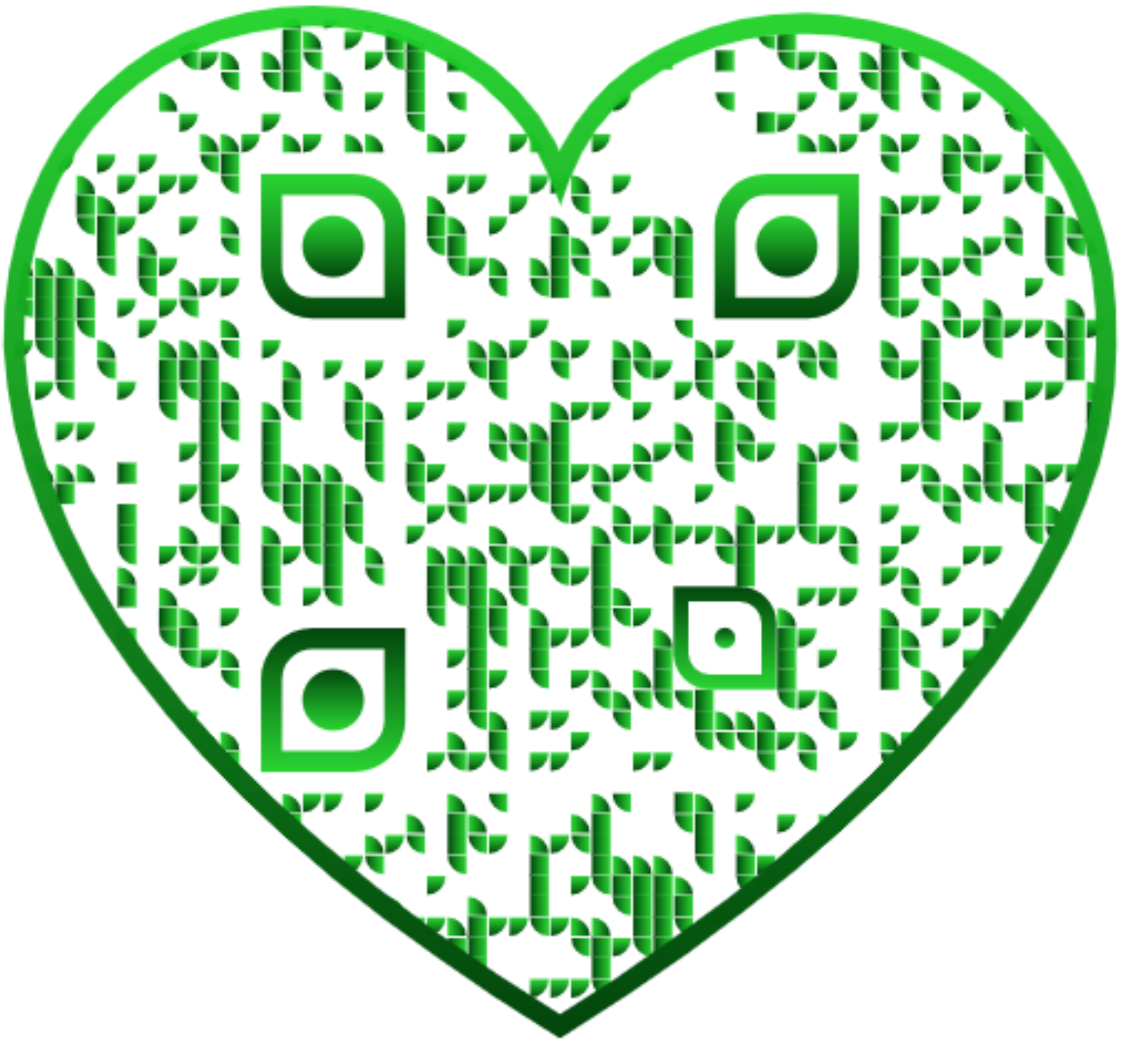
CREEDENCE CLEARWATER
ELEVEN PIECE GROUP
MOODY BLUES ELECTRONICS • CHICAGO
NORMAN GREENBAUM • OLDIES SCENE
KRIS KRISTOFFERSON
THE NICE SPLIT INTO THREE

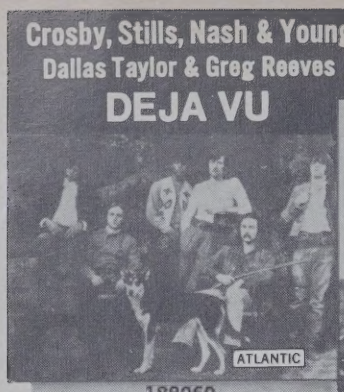
EXCLUSIVE
ALL THE WORDS
TO HIT SONGS

EL CONDOR PASA
OUT IN THE COUNTRY
RIKI TIKI TAVI
FIRE & RAIN
SHE SAID YES
I'LL BE THERE
STILL WATER
ALL RIGHT NOW
WHEN YOU GET RIGHT DOWN TO IT
PEACE WILL COME
CRACKLIN' ROSIE
JOANNE
SOULSHAKE
AIN'T NO MOUNTAIN HIGH ENOUGH
IT'S A SHAME
LOLA
I WHO HAVE NOTHING
CANDIDA
ONLY YOU KNOW AND I KNOW
SUNDAY MORNING COMING DOWN

LED ZEPPELIN
CLOSER THAN EVER

HIT PARADER 76 JANUARY 1971





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Any 12

YES, IT'S TRUE—if you join the Columbia Record Club right now, you may have your choice of ANY 12 of the hit records shown here—ALL 12 for only $3.98. And all you have to do is agree to buy as few as ten records (at the regular Club price) during the coming two years.

That's right!—you'll have two full years in which to buy your ten records. After doing so, you'll have acquired a sizable library of 22 records of your choice—but you'll have paid for just half of them . . . *that's* practically a 50% saving off regular Club prices! Without doubt, the Club offers you the "best buy" in records *anywhere!*

AS A MEMBER you will receive, every four weeks, a copy of the Club's entertaining music magazine. Each issue describes the regular selection for each musical interest and

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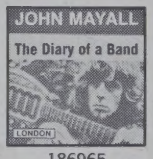

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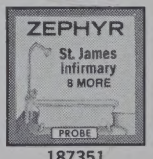

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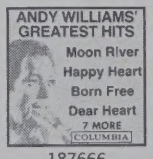

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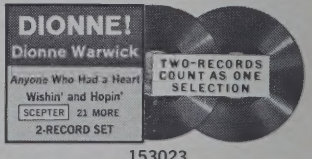

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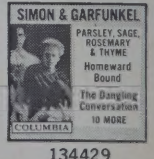

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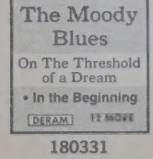

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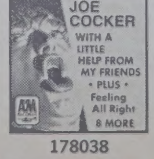

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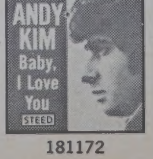

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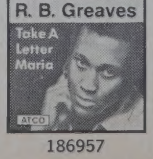

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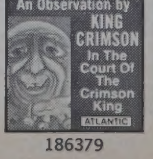

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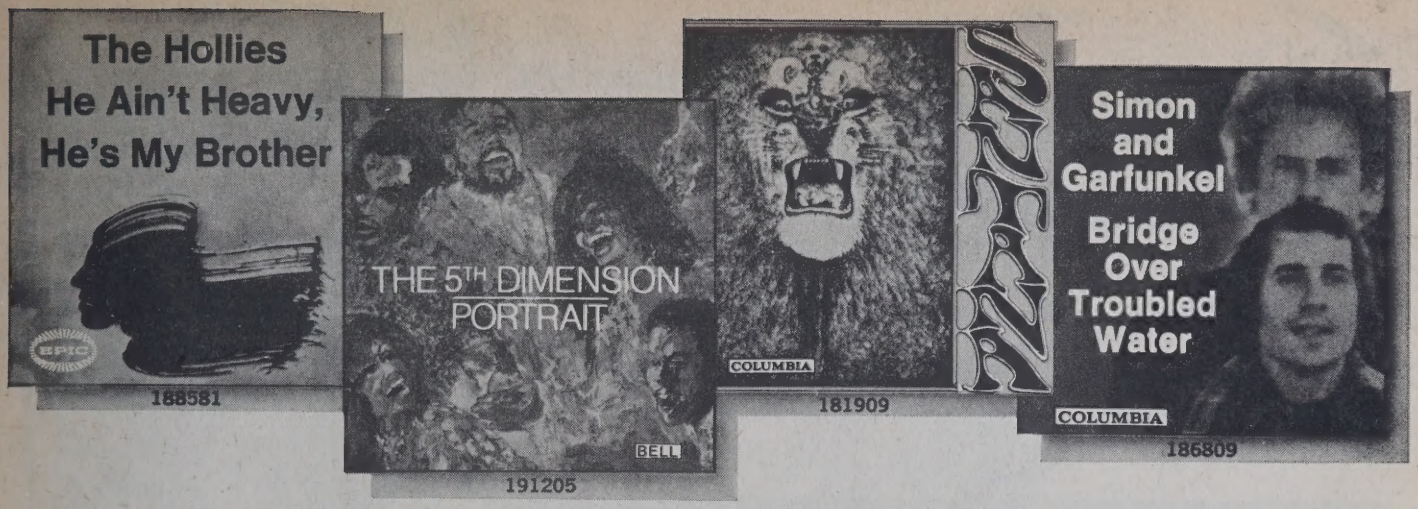

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records for $3.98 plus mailing and handling

SAVE ALMOST 50% ON RECORDS
Savings are off regular Club prices
AS A MEMBER OF THE
COLUMBIA RECORD CLUB

You simply agree to buy 10 records during the coming 2 years

almost 300 other records . . . hit albums from every field of music from scores of record labels.

If you do *not* want any record in any month — just tell us so by returning the selection card by the date specified . . . or you may use the card to order any of the records offered. If you want *only* the regular selection for your musical interest you need do nothing — it will be shipped to you automatically. And from time to time, the Club will offer some special albums, which you may reject by returning the special dated form provided — or accept by simply doing nothing . . . the choice is always yours!

RECORDS SENT ON CREDIT. Upon enrollment, the Club will open a charge account in your name . . . you pay for your records only after you have received them. They will be mailed and billed to you at the regular Club price of $4.98 (Classical and occasional special albums somewhat higher), plus a mailing and handling charge.

FANTASTIC BONUS PLAN. As soon as you complete your enrollment agreement, you will automatically become eligible for the Club's generous bonus plan, which entitles you to *one record of your choice free* (plus 25¢ for mailing and handling) *for every one you buy thereafter!*

SEND NO MONEY NOW — JUST MAIL THE COUPON. Write in the numbers of the twelve records you want, for which you will be billed only $3.98, plus mailing and handling. Be sure to indicate the type of music in which you are mainly interested. Act today!

COLUMBIA RECORD CLUB Terre Haute, Ind. (CRC) *Where smart buyers shop for hits!*

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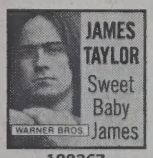

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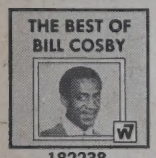

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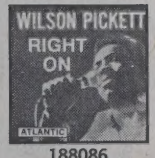

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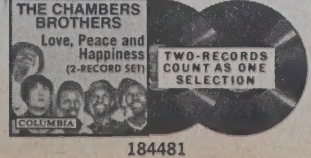

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SEND NO MONEY — JUST THIS COUPON

Columbia Record Club, Terre Haute, Indiana 47808

Please enroll me as a member of the Club. I've indicated below the twelve stereo records I wish to receive for only $3.98, plus mailing and handling. I agree to purchase ten records during the coming two years, under the terms outlined in this advertisement. I may cancel membership any time thereafter. If I continue, I will be eligible for the Club's generous bonus plan.

SEND ME THESE 12 RECORDS FOR ONLY $3.98

MY MAIN MUSICAL INTEREST IS (check one):

☐ Listening and Dancing ☐ Teen Hits
☐ Country and Western ☐ Classical
☐ Broadway and Hollywood ☐ Jazz

☐ Mr.
☐ Mrs.
☐ Miss .....
(Please Print) First Name Initial Last Name

Address .....

City .....

State ..... Zip .....

Do You Have A Telephone? (Check One) ☐ YES ..... ☐ NO

APO, FPO addressees: write for special offer

270 2/7J

hit Parader....

JANUARY 1971

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6/THE SCENE *Graham sounds off*
8/JEFFERSON AIRPLANE *Functioning anarchy*
10/LED ZEPPELIN *Closer than before*
12/MICK JAGGER *Notorious Ned*
15/KRIS KRISTOFFERSON *Everybody's talking*
18/MOODY BLUES *Electronics away*
19/THE NICE *Split into three - ELP, Jackson Heights, Every Which Way*
23/JIM MCCARTY *Ex-Yardbird about THAT split up*
24/NORMAN GREENBAUM *Medicine Show, Junk Band, solo star*
35/CREEDENCE CLEARWATER REVIVAL *Eleven piece group*
37/A LOOK AT THE OLDIES
CHART SCENE *'40s and '50s*
BUDDY KNOX *Endless 'Party Girl'*
CRUISIN' AROUND
VENTURES *Still turning them out*
ROCK BOOK *Rise of rock, the real blues*
46/NEW STARS ON THE HORIZON *Mungo Jerry, Cactus*
48/THE SHOPPING BAG
50/CHICAGO *Now ready*
52/WE READ YOUR MAIL *Every night.....every day*
56/PLATTER CHATTER *Albums in review*
64/COMMUNICATION *Sensibilities*

COMPLETE INDEX TO HIT SONGS ON PAGE 28

HIT PARADER is published monthly at Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn., under the act of March 3, 1879. Second Class Postage paid at Derby, Conn.©Copyright 1970 Charlton Publications, Inc. All rights reserved. Printed in the U.S.A.Annual subscription $3.50 24 issues $6.50. Subscription Manager: Anna Mae DeLuca. Volume 30, No. 78, Jan., 1971. Authorized for sale in the U.S. its possessions territories and Canada only. Members of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, Conn. 06418 and accompanied by stamped self-addressed envelope.
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PARADE OF SONG HITS

•OUT IN THE COUNTRY

By Three Dog Night

•CRACKLIN' ROSIE

By Neil Diamond

•JOANNE

By Mike Nesmith

OVER 35 TOP TUNES

COMPLETE SONG INDEX ON PAGE 28

FREE YOUR MUSICAL MIND!

YOUR BAG IS OUR BAG:

Make your own sound. It's the wildest, most sensational, most individualistic musical innovation yet! It's **THE BAG!** The sound you make is different! The music you make is fantastic!

If your sound is amplified . . . and you play guitar, piano, organ, or harpsichord . . . you can enter into a new dimension of sound, a new world of music!

That's **THE BAG!**

The body is the most perfect machine known to man. Now with your body, your mind and **THE BAG** . . . you can liberate your sound . . . and produce the ultimate in creative musical sounds.

That's **THE BAG!**

Now you can do your own sound thing. That's why we say . . .

YOUR BAG IS OUR BAG.

Another out of sight sound from Kustom ELECTRONICS, INC.

1010 West Chestnut, Chanute, Kansas 66720

PLAY LEAD GUITAR LIKE AN EXPERT

Rock, Pop, Western

How to play lead guitar in a small combo. Covers rock, pop, country-western. Everything clearly explained in diagram form. Improve your playing fast. Explains how to play by ear. Covers lead chords, runs, intros, endings, improvising, background work, and arranging. Instant transposing explained. Change any song into any key instantly. How to develop your own style and a professional touch. Tips on making your entire band sound better. Your playing must improve or your money-back. Send no money! Just name and address. Pay postman $2.98 plus C.O.D. postage. Or send $3 with order and I pay postage.
LEAD MAN, Box 12167-HP, St. Petersburg, Fla. 33733

THE EDWARDIAN VEST SUIT
$39.95

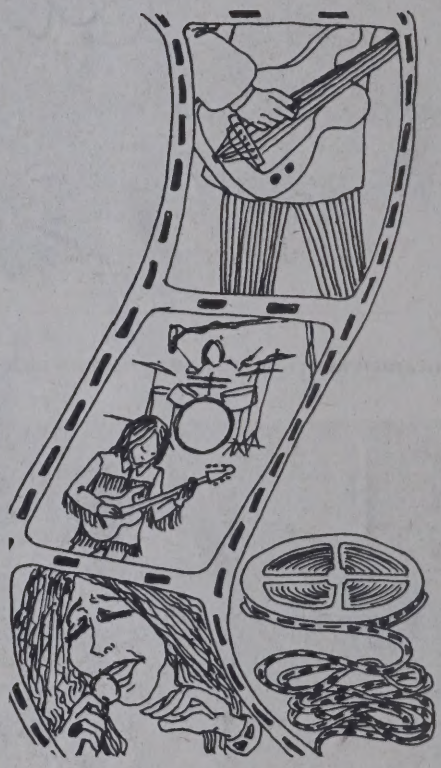
The flattering Edwardian look, with its broad collar; 6 inch lapels; double breasted smartness in a handsome VEST SUIT, to make YOU look like a million! Rich striped fabric of 45% rayon, 30% nylon, 25% acetate . . . with satin vest lining of 100% acetate. Slacks have western pockets, 2¾" belt loops, 21" flare bottoms. A507 Brown with white stripe. A508 Eggshell white with brown stripe. Vest sizes: S, M, L, XL. Slacks waist sizes: 27 to 38. For finished slacks bottoms, add $2 and give inseam measure. Complete suit $39.95 ppd. or $4. deposit on C.O.D. —you pay postage. Satisfaction guaranteed. See our collection of dramatically styled apparel and imported footwear, sold by mail.

WRITE FOR FREE CATALOG

Eleganza
2130 Manley Street
Brockton, Mass. 02403

Imported Footwear
Slack suits
Sport shirts
Dress shirts
See-thru shirts
Slacks
Jackets
Outerwear

the scene



Boss of the Fillmores, Bill Graham recently took out a full page advertisement in one of the trade magazines to illuminate what he called a "grave problem." It should interest all of us who are into the rock - pop scene.

Briefly Graham stated that because of the "cost of talent, along with the existing political strife" the concert and ballroom business had been crippled to such an extent that a great number of locations had either gone bankrupt or just closed down for the summer.

"Those staying open are fighting for their very existence," he commented.

Stating that he wasn't crying on anybody's shoulder Bill, who is after all a very astute and competent promoter of rock, probably the best in the U.S., confessed that he had reached a point of exasperation after five years in the promoting business. Economics have taken, he said, the music from the clubs, ballrooms and concert halls to the larger coliseums and festivals. The top groups, because of big royalty money from the record companies are working fewer dates at bigger and bigger places.

Said Bill: "My personal feeling is that this trend will not only destroy this business but will do nothing to upgrade the quality of shows, or improve the musical taste level of the mass audience. In other words the music is being pulled AWAY from, rather than toward, the people."

But the major problem, commented Bill, was that there were not enough new, up and coming acts, to replace the groups who have gone on the bigger and better paying jobs.

Bill ends with a plea to managers and agents to be aware of what's happening and do everything in their power to "insure against the death of the visible and audible rock scene."

Heavy words indeed.

Bill proposes that the people behind the star names make a determined effort to convince their people of the importance of keeping the ballroom and concert scene alive. "These acts should understand that were it not for these same ballrooms, these "heavy" attractions would never have gotten to where they are today. If it were not for these places, the talent of non-rock musicians such as B.B. King, Miles Davis, the Staples Singers, Buddy Rich, etc., might not have reached a large number of 'rock' fans, " he concludes.

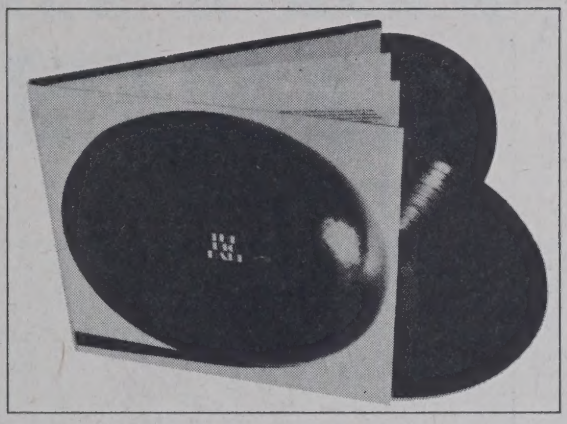
Maybe the problem will solve itself, certainly as far as the festival scene is concerned. What with the political-legal hassles that most festivals went through this summer merely to get a place to promote the music, with all the local ordinances brought out to stop them, with the high risk factor -- probably more festivals lost money than made this summer -- the political interference from youth groups themselves ....maybe this will see the decline of the "Woodstock-type" festival in 1971 with an increase in controlled auditorium.

But Bill Graham does paint a bleak picture of the club, ballroom, concert scene.

Is there a solution? Can people when faced with how much bread they can TAKE from the scene, be prepared to give a little too?

I hope so.

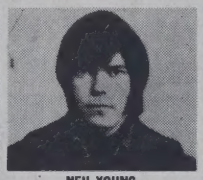
Warner/Reprise Announces Its Biggest Bargain:
THE BIG BALL

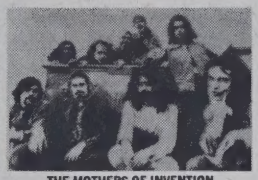


Over 20 outstanding record artists meet in an all-new and grossly underpriced ($2) two-record set.

ARLO GUTHRIE

THE GRATEFUL DEAD


NEIL YOUNG


THE MOTHERS OF INVENTION

JETHRO TULL

JAMES TAYLOR

FLEETWOOD MAC

THE KINKS

DION

PENTANGLE

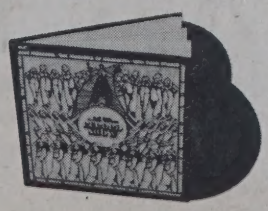
JOHN SEBASTIAN

ERIC ANDERSEN

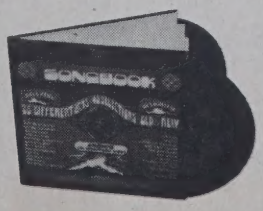
All the artists whose beauty you can see above, plus lots more (like Gordon Lightfoot, Tim Buckley, Ed Sanders of the Fugs, the Muldaurs, the Fifth Avenue Band...) are giving up their royalties to bring you THE BIG BALL. What this means is that for two bucks you can get mailed to your home, hovel, or box a classy two-record album, 28 stereo selections crammed with good musical things on four full sides, all new stuff for 1970.

With unaccustomed grace, Warner/Reprise is not making a buck on any of this. In supermarkets this sort of thing is called a loss leader, but in the record biz it's a very suspicious thing to do. Anyway...

There's only one way to get THE BIG BALL: by mail. No retail merchants. No stores. No markups. Should you be justifiably wary of mail order hypes, we can't blame you. We have, however, a happy history of doing good by mail. THE BIG BALL's two ancestors, SONGBOOK and RECORD SHOW, were sent to a whole lot of satisfied orderers-by-mail in 1969. (In case you missed those previous epics, we provide you with their pictures and order form here.)



RECORD SHOW: Two LPs featuring Jethro Tull, Peter, Paul & Mary, Kinks, Mothers of Invention, Joni Mitchell, Neil Young, Van Dyke Parks and lots of others.



SONGBOOK: Two full albums starring Jimi Hendrix, Arlo Guthrie, Everly Bros., Pentangle, Fugs, Sweetwater and a host more.

About one of these epics some long-haired creep from Richmond, Virginia wrote us, "Got your Songbook and Record Show things. Well, I finally found a record company that gives a damn. Bless your hearts."

We have a hunch he was right. There's only one way you can find out if the good fairy is still breathing. It's called the nearby coupon...

That done, we'll send you our extravagant BIG BALL set, featuring such delights as:

- One of John Sebastian's brand-newest songs.
- James Tayor's title track from his new album—"Sweet Baby James."
- Fleetwood Mac's fantastic "Oh Well."
- A released-only-in-England Kinks song.
- Pentangle's new version of classic oldie, "Sally Go Round the Roses."
- And about 23 other lovelies...

THE BIG BALL (plus such others as you have the cash for) will then be got to you as fast as the clowns in our mail room can pull it all together.

To: THE BIG BALL • Room 208
Warner Bros. Records, Burbank, Ca. 91505 V
Dear Big Ball:
Please send me what I've checked, and do it as fast as you can:
☐ THE BIG BALL LP ($2)
☐ RECORD SHOW LP ($2)
☐ SONGBOOK LP ($2)

Name _____

Address _____

_____

Make checks payable to Warner Bros. Records

"Functioning Anarchy"

JEFFERSON AIRPLANE

JEFFERSON AIRPLANE -- on stage at a free concert.

Jefferson Airplane, more than any other band, are very much enveloped in the mystique which cloaks the whole West Coast rock scene. The Airplane is very much an American band, more pointedly a West Coast band and rather like travelling ambassadors for all that is good (and bad) in their particular culture.

Observing them from the sidelines while rehearsing for a recent concert, embroiled in a heated business discussion, to the accompaniment of equipment being set up I had the feeling of trespassing on a chunk of portable rock Americana.

The Airplane were discussing their cut from the film made at the Altamont concert in California, the free concert given by the Rolling Stones during which a young black man was killed, apparently by Hell's Angels while the cameras rolled on recording the scene.

Jefferson Airplane wanted to give its cut to charity anyway but wants more out of what the film company would make. Representing the group with forceful eloquence was Paul Kanter, the group's manager Bill Thompson mediated between him and a harrassed looking film executive, while the rest of Airplane looked on, in varying degrees of attention, half interest and sleep.

Grace Slick explained afterwards: "It's a good movie and we want to be in it. The thing is that they are going to charge five bucks like 'Woodstock' to see the thing, asking money from kids who are in the film and should really be paid as extras. Paul objects because a man was killed there and Paul thinks the money ought to go to charity."

I asked Grace how she would describe Jefferson Airplane, how it worked?

She said: "The Airplane is functioning anarchy. Paul gets into his political opinions and vociferously so, whereas Jorma (Kaukonen) at the other extreme is just not interested.

"Jorma is for music and puts time into the Airplane offshoot group, Hot Tuna, meaning that this group suffers through not having so much time to rehearse and record. But Paul will allow Jorma his time to do what he wants and Jorma allows Paul to do his

political trips. I suppose I'm somewhere between the two.

"Jorma isn't interested in politics. That's fair enough. Not everybody likes artichokes. He loves music and that's what he does best. He is probably the finest musician in the group and Jack (Casady) -- all they do is music.

"Functioning anarchy, you see.

"We've been together as a group for five years with only one change. I think we leave each other alone. Everyone is allowed to be a jerk once in a while without getting thrown out.

"We are not a wealthy band. What we do is keep it going but we don't have any assets or anything like the Beatles and Stones. Our money goes with the group; we plough it back.

"One of the reasons groups break up is the one night stand trail. It makes you nutty so in the States we usually go out for the odd weekend with breaks inbetween. We don't make many trips abroad -- you aren't going to make money over there. It's hard to transport this number of people -- three managers, equipment people, the light show...about 30 of us. So when we play Europe it's because it's fun to come over but we have to pay for it ourselves. It isn't cheap for 30 people.

"The festival scene has tightened up. Universities won't let groups play because they think it will incite the kids. If a group is capable of drawing over 1500 kids, it is too much. They don't want congregations of hippies and freaks. At first they let it go because they thought it was just music but now they are frightened because they think the music will cause kids to do things they don't want them to....like run wild in the streets and riot.

"They could be right but these are things the kids know anyway. Maybe a few years ago it would be teaching them something new but not now.

(continued on page 60)

JEFFERSON AIRPLANE -- not a wealthy band.

LED ZEPPELIN – not too happy about the Lord Sutch album.

LED ZEPPELIN

Much Closer Than Before

John Bonham is an incredibly happy person.

But if there is one thing that is apt to annoy Led Zeppelin's powerhouse drummer and arch raver, it's the rumors doing the rounds of the group's impending breakup.

He emphasized: "I want to say here and now that it's all utter rubbish. At the moment the four of us are enjoying recording and taking it easy between sessions. We are happier now than we have ever been-I want everyone to know it."

He added: "Just because we are doing it all very quietly, some idiot thinks that we have packed it in and so all these false rumors start circulating. This can really turn out very nasty. The kids read about it and naturally they believe it. That's bad."

Bonzo, as he is affectionately known, talked about the new album, "Led Zeppelin Three".

"On this album people are going to listen to each one of us. We are all writing so much better than before and there is much more inventiveness from the group as a whole. We do more accoustic tracks apart from the familiar heavier stuff. You know, we are all much closer than before.

"At the moment we've got ten good tracks down and we have to do a couple more. If they turn out okay then we'll stick 'em on the album. The way things are going it looks as though it's going to be a long one. But again it's only going to be a single album – we are not going to do the expected double album thing simply because most of these

are just padded out studio leftovers. On the Zeppelin's albums we just include what we all consider to be our very best material."

Bonzo Bonham gave me no titles because apparently the Led Zeppelin don't give their songs their official titles until they are written, recorded and ready for release. Titles are, apparently, the last formality.

I asked John about the "Lord Sutch and his Heavy Friends" album.

Said John: "You must be joking. Sutch is a great bloke but he used our friendship to sell his album (which went into the album charts fairly high up). I'll tell you the full story. It started in the middle of last year in Los Angeles. We were in this club enjoying ourselves and so was Dave Sutch. Well, he came over to our table and started talking about old times. During the course of the conversation Sutch mentions how he had been in the business for years but never had the chance to cut an album and that he really wanted to try and get one out away from home in the States.

"He then asked Jimmy and myself if we would do the backing tracks, at least a few of them. But on the complete understanding that under no circumstances would he mention our names. As we had a couple of days to spare we agreed.

"But when the album came out it seemed as if he really took us in. We knew the position we were in so we did it purely as backing musicians and old friends.

"NOT as Zeppelin.

"And this is what we did, we played as session men not as we would in our own group. When we arrived at the studio Lord Sutch said he mainly wanted to do souped up versions of old rock standards. So we said okay – that sounded fine. What we didn't know was that when Sutch came to dub the vocals in our absence he had re-written entirely different lyrics.

"So that 'Lucille' became 'Thumpin' Beat' and Roy Head's 'Treat Her Right' re-appeared as 'Baby Come Back'. You have only got to play the album to spot where the other songs originated from.

"We didn't even notice that photographs were being taken during the sessions. Everyone did that album as a special favor to Sutch and didn't want any credit. But as it turned out he deliberately used all the people's names to sell the album.

"So you can believe how amazed we all were when we saw our names in bold type all over the cover."

As John is particularly proud of everything that Led Zeppelin has done, its achievements and so on, I asked him how exactly Led Zeppelin came into being.

He told me: "Jimmy Page originally asked me to join the Yardbirds. In fact, Jimmy, Robert, John Paul and myself actually played in Scandinavia as the New Yardbirds.

"The group proved to be so good that there and then we all decided on a new name. On our return to London Keith Moon of the Who came up with the name Led Zeppelin but nobody would give us a decent booking. We were getting offers of $65 a night in England so we went to the States for our first tour and that was it."

John revealed that the Zeppelin had made a film for possible release: "It will probably be an hour long documentary and will include footage from a London Albert Hall concert we did. One of the highlights should be my four year old son Jason playing his drums. He's got a completely scale down replica of my kit and believe me he can already play them."

John is very proud of his offspring and his biggest ambition is to have Jason play on stage with Led Zeppelin at the Albert Hall in London. □ Roy Carr

LED ZEPPELIN – started out as the New Yardbirds

MICK JAGGER AS

Nortorious Ned, portrayed in full Victorian whisker rig by Mr. Jagger.

Mick Jagger in yet another film -- this side of the bad boy of rock's career is really blossoming. We've had him in "Performance," "Sympathy for the Devil" and now we get Jagger as a notorious Australian outlaw, "Ned Kelly."

What we don't get is some Jagger singing in

NOTORIOUS NED!

Almost unrecognizable – the result of winning a local boxing match, barefist of course, with his friend, Wild Wright – Ned is congratulated by a ringside admirer.

the film although there is a very musical soundtrack, released by United Artists. Jagger only sings one song, the traditional "Wild Colonial Boy" accompanied by a lonely flute. He is almost unrecognizable, adopting a fierce Irish-sounding accent.

The music for "Ned Kelly" filmed by Tony Richardson in Australia is by Shel Silverstein, a cartoonist turned composer who wrote "A Boy Named Sue" for Johnny Cash.

All done in a country music vein it is performed by country artist Waylon Jennings, with three titles by Kris Kristofferson and one by Tom Ghent.

Ned Kelly was Australia's most famous, most romanticized outlaw (rather like America's Jesse James) who died on the gallows in 1880 for his part in the murder of three troopers. He robbed banks and actually "captured" a couple of towns!

He was famous for the armor that he wore while on his rampages -- a kind of tin can with a slit cut in for the eyes. He was 26 when he walked to his death, very calmly, in Melbourne, Australia.

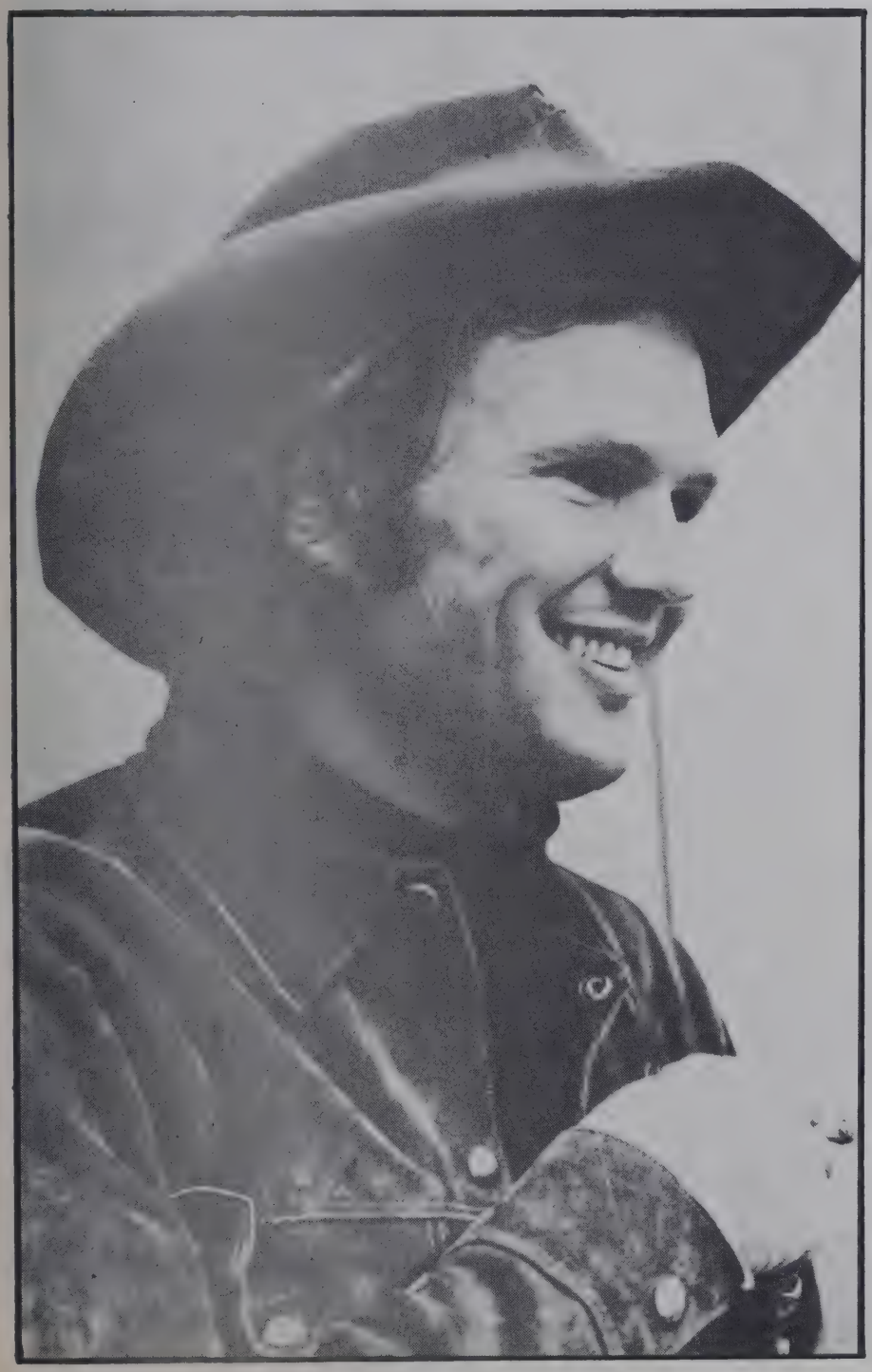
Mick on the side of law n order, but actually it's only a disguise because Mick, as Incredible Kelly, is preparing with fellow outlaw, Steve Hart (played by Geoff Gilmour) to casually rob the local bank.

Jagger listens calmly to a request from the man on the right, played by David Copping, for permission to visit his sick wife. Mick, as Ned, has just robbed the local tavern.

On the road again -- Ned Kelly on the run from the local law authorities who will eventually track him down and wound him in a shooting match. Notice the tin can armor that became Kelly's trademark.

Jagger's Kelly rarely loses his cool, not even when it's all over. Here is Kelly being prepared for the final drop in Melbourne prison, aged 26.

The Saga Of KRIS KRISTOFFERSON



KRISTOFFERSON . . . actor

Even if Kris Kristofferson didn't have friends like actor Dennis Hopper, singer Johnny Cash and composer Shel Silverstein who want to see this talented singer-composer make it, his songs alone would establish him as a major new artist.

It's difficult to avoid seeming a name dropper when talking or writing about Kristofferson. His songs are being cut by Cash, Roger Miller, Gordon Lightfoot, Ray Stevens and other artists who rarely record songs they haven't written themselves.

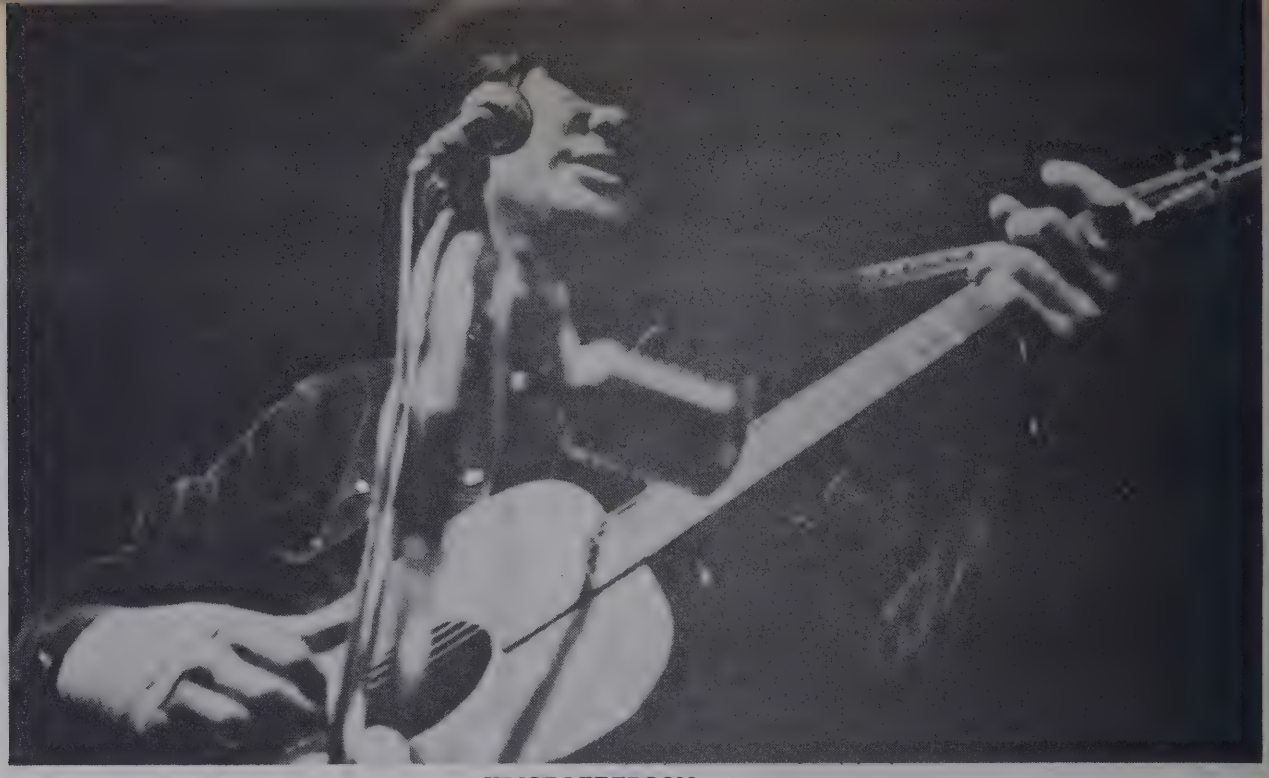
"Me and Bobby McGhee," probably the most frequently recorded Kristofferson tune, was a recent hit for Roger Miller, it's the only non-Lightfoot composition on the new Gordon Lightfoot album and it will soon be appearing in many more albums. Dennis Hopper has even expressed an interest in basing his next movie on the song, a la "Alice's Restaurant."

After Ramblin' Jack Elliott, the Brooklyn cowboy folk-country, played "Me and Bobby McGhee" for Hopper the actor met Kris and invited him to Peru to sing the song in his current film, "The Last Movie."

Kris wound up contributing twelve songs to the score and playing a small role in the movie. "Mostly I just stand around and hold Hopper's horse," says Kris.

"Sunday Mornin' Comin' Down," another Kristofferson classic, was first recorded by Ray Stevens many months ago. Kris was going to release his own version as a single on Monument Records until he heard that Johnny Cash was about to release it himself. "I don't want to be competing against HIM," said Kris, who counts Cash among his closest friends.

Another friend is Shel Silverstein, composer of "A Boy Named Sue." Kris sings three of Shel's songs in the soundtrack of "Ned Kelly," which stars Mick Jagger. Kris and Shel have written many songs together, including



KRISTOFFERSON - singer

"Once More With Feeling" for Jerry Lee Lewis.

Two years ago, Kris Kristofferson was one of many young songwriters in Nashville trying to get an established artist to record his songs. He wasn't very successful at it. But Fred Foster, head of Monument Records and a man who's helped such artists as Roy Orbison, Tony Joe White, Ray Stevens and Joe Simon, recognized the potential in Kris.

Fred helped Kris pay off some expenses that were piling up and he gave him enough to live on while he wrote songs.

"This was right around the time the Johnny Cash Show went on tv," says Kris. "I figured it was a good opportunity to pitch songs to people."

His naturally pleasant manner and his outstanding compositions enabled Kris to succeed as a song plugger. By the second year, Kris made an appearance on the Cash show singing one of his own songs.

Everywhere he goes, Kris makes friends easily. Even people who meet him only briefly come away impressed.

Kris was in New York one week and the press agent for Monument Records wanted to get in touch with him. Despite repeated attempts at three telephone numbers, he was unable to reach him.

One afternoon, the press agent mentions Kris to the rock critic of the New York Times who replies, "Oh, I've already met him. Send me his album when it comes out."

Half an hour later, a mini-skirted publicist for another record company tells the press agent, "Kris and I had a good beginning and a bad ending and it won't be easy to forget him."

Later that same afternoon he calls the Bitter End nightclub to see if they'd like to book Kris. "He did a guest set here the other night," says the club manager. "We'd like to have him back. How do you get in touch with him?"

"If I find out I'll let you know," says the press agent.

In less than a week, Kris has been everywhere, making friends and meeting half the people in the music business.

"Not since I met Fred Neil in 1965 have I known such a talented, charismatic and well-liked musician until I was introduced to Kris in Nashville a few weeks ago," says the press agent. "I've never seen such a natural talent before. Kris has paid his dues and now all the right things are happening for him at the right time."

His first nightclub engagement at the Troubador in Los Angeles resulted in unanimously favorable reviews. The critics dusted off such terms as "Tremendously talented" (Herald Examiner), "one of the most important artists on the contemporary scene" (L. A. Times) and "one of the major new songwriting talents" (Cash Box).

But when Kris was much younger, his school mates didn't think as highly of him or of the music he was listening to back then.

"My family moved from Brownsville, Texas to California when I was in high school. At the time, country music wasn't as popular out there as it is now. I was buying Hank Williams records and I was really considered a square," Kris recalls.

"I started making up songs when I was eleven, but the first one I had published was in '58. I don't even know what happened to it."

When Kris went to England to study literature at Oxford on a Rhodes Scholarship, he looked into the British music business. Top Rank Records, a newly-formed division of the J. Arthur Rank film company, wanted to sign him. But a manager back in the States who once got Kris' name on a piece of paper insisted that Kris was his artist.

"The lawyers from Top Rank exchanged letters with this guy in California and the upshot of it all was that I never got to record in England," says Kris, smiling now at the thought of it. "I got disgusted with the whole bit and just dropped out of music for a while."

He received his degree in England and his scholarship was extended another year so he could work on his novel.

"I got to feeling guilty about taking their money and I didn't want to become a perpetual student so when I went back to the U.S. for Christmas

KRISTOFFERSON. . . friend maker

vacation I split. I bailed out, got married and went into the Army.

"While I was stationed in Germany I got into music again. I started writing satirical songs about the Army and playing country music in NCO clubs."

One of the youngest captains in the Army, Kris was assigned to teach a literature course at West Point. On weekends and any spare time he had, he went to Nashville, trying to sell his songs.

"I got so excited I wrote ten songs the first week I was there."

But no one else seemed to share his excitement. It wasn't until Kris got out of the Army and moved to Nashville permanently that he got his first break.

"The first week I settled there I got a song cut. I said, 'There's nothin' to this business.' It took me about two years to get another song cut."

His first hit was "Vietnam Blues" and it labeled Kris as "a crazy Army captain who couldn't write about anything but the Army," he says. "But the funny thing is, a bunch of songs I wrote then are being cut now."

During those two lean years, Kris swept floors and emptied ashtrays in a recording studio, tended bar, flew helicopters to offshore oil rigs in the Gulf of Mexico, got divorced and wound up with a lot of expenses.

"The oil company wanted to send me to South America or the North Slope of Alaska so I had to quit or else get out of the music business. It panicked me because I had a $500 a month child support bill and the remainder of a ten thousand dollar medical bill.

"In the meantime, I got with Combine Music, who started paying me more money than my previous music publisher and Fred Foster wanted to record me on Monument Records, so I quit flying helicopters.

"Fred said they'd pay me enough to pay my bills. He bailed me out, paid all my bills and I haven't had to work a lick since April 15. I feel like I'm getting away with something for nothing."

Actually, Kris is finally doing what he does best – writing songs and singing them. His first album, titled "Kristofferson," has been released on Monument Records, more and more artists are recording his songs, he's making tv and personal appearances and everything is finally working out for Kris. And that's as it should be. He's earned it. □

THE ELECTRONIC MOODIES

Melotron And Moog

MOODY BLUES – a family arrangement.

The advance of electronic gadgetry in pop music shows no sign of decreasing. It's becoming the case that no group is worth its salt these days unless it can hold its own in a discourse on the merits of the melotron or the Moog.

The Moody Blues can point to their pioneering of the melotron as their claim to fame for having been at the vanguard of the electronic phase and the group is now experimenting with the complex computer offspring, the Moog on their latest album.

Moody Ray Thomas feels that what has been achieved so far by groups is only the tip of the electronic iceberg. A talk on the subject led to Ray stating that there are certain sound frequencies capable of invoking involuntary physical responses in anyone who hears them so that music can be made specifically to make you laugh, make you cry and so on. Ray says for instance that it is a scientific fact that if you take a certain note, record it and slow it right down until it is oscillating, then reverse it, the sound produced will hit the stomach muscles (in the same way as a bass thuds into the chest) and subsequently make the listener's bowels work. Imagine that as an encore at the Fillmore!

(continued on page 54)

Exit THE NICE
- Intro ELP, Jackson Heights and Every Which Way

Keith Emerson, Lee Jackson, Brian Davison -- collectively known as the Nice, a group that moved into a lot of different areas, from rock, to rock theater, flag burning, classical orchestra merging, jazz -- are separate people now.

The Nice, a successful progressive, always interesting group, have split up.

Their final concert was before a full house of German fans in West Berlin, March 31, 1970. Their final album (maybe!) is mainly a live recording of Emerson and Jackson's "Five Bridges Suite" with the group and the Sinfonia of London.

Here we take a look at the future of the Nice members, which occasionally examines the past as well....

Getting a new aggregation of established talent off the ground without being blighted by a Blind Faith-like overkill these days is largely a question of attitude and aptitude being harnessed to a fair amount of luck.

Emerson Lake and Palmer, born out of a slice each of the English groups Nice, King Crimson and Atomic Rooster respectively, would seem to have much of the two aquirable qualifications to deserve their share of the latter.

Certainly they look to be among the most hopeful of the amalgamations that in less sympathetic times would have been termed a S*P*R GR**P and hyped into disaster. I met them on Day One of rehearsals proper after coming through the labor pains of contracts and the like that bedevil most new groups.

One unexpected difficulty had been over rehearsal space and it was only after an off-puttingly tiresome search that they had come up with a large and rambling church hall.

A shirtless Carl Palmer drumming and fooling around on Greg Lake's bass was the only ELP in attendance when I ended my trek around the hall's complex basement corridors. Keith Emerson and Greg arrived soon after, made a cursory examination of what would be their quarters from the next two months' rehearsals and got stuck into perfecting a riff from the King Crimson number "21st Century Schizoid Man!"

In the break, Greg affirmed that sorting out of contracts had absorbed a great deal of their time, particularly so with Carl who had trouble getting his release from the Atomic Rooster group. Carl, in a self put down, thought it highly amusing that his final gig with the group had been thought to merit the billing: "Atomic Rooster - Last performance with Carl Palmer."

ELP came to be, I was told, out of Emerson and Lake's informal conversations in America last year where King Crimson and the Nice were on tour. Suggestions in New York turned into decisions in San Francisco two months later. While completing engagements with their groups they also set about looking for a drummer.

"We didn't realize it would be so hard," said Keith while Greg, who had experienced similar difficulties when Mike Giles quit the King Crimson group, added: "We went through all the name drummers and that was a joke and THEY were a joke." At one point, put in Keith, they were so distressed because it didn't look as if they would get Carl that they were thinking of taking their search to America.

"With regard to the supergroup thing, it is pointless trying to avoid it. All you can do is go out and play and prove that you are not a six-months-on-the-road-and-then-

KEITH EMERSON -- first breakaway

pack-it-all-in hype," argued Greg on the inevitable subject. "That's all. We are not going out of our way to deny the supergroup bit." Carl voiced his agreement before Keith's observation that the prefix "super" had been debased by misuse anyway. He added forcefully: "It was quite relevant when applied to people like Elvis Presley, who, I think, was the first to be called a superstar. But now it's applied to everything...washing up liquids...hair shampoos....who wants to be put on the same level as all that?"

Yes ELP recognizes the threat.

Said Greg: "Expect miracles from us? Yes! We were worried about that kind of reaction but again all you do is your best and hope it is accepted."

Earlier plans for them to play their first few dates incognito to avoid the "supergroup hype" were misconstrued, the group says. Greg added: "I think what will happen is that we'll do a university date or dates and let them bill us locally. But we want no widespread press billing, so that people will not take too much notice on those first dates. It's not that we are afraid to go out and play to people but we want to be sure that we are ready."

Said Greg about Keith: There were two people I liked and wanted to play with... one was Hendrix and the other was Keith. The chance came and it was around the same time as King Crimson splitting up."

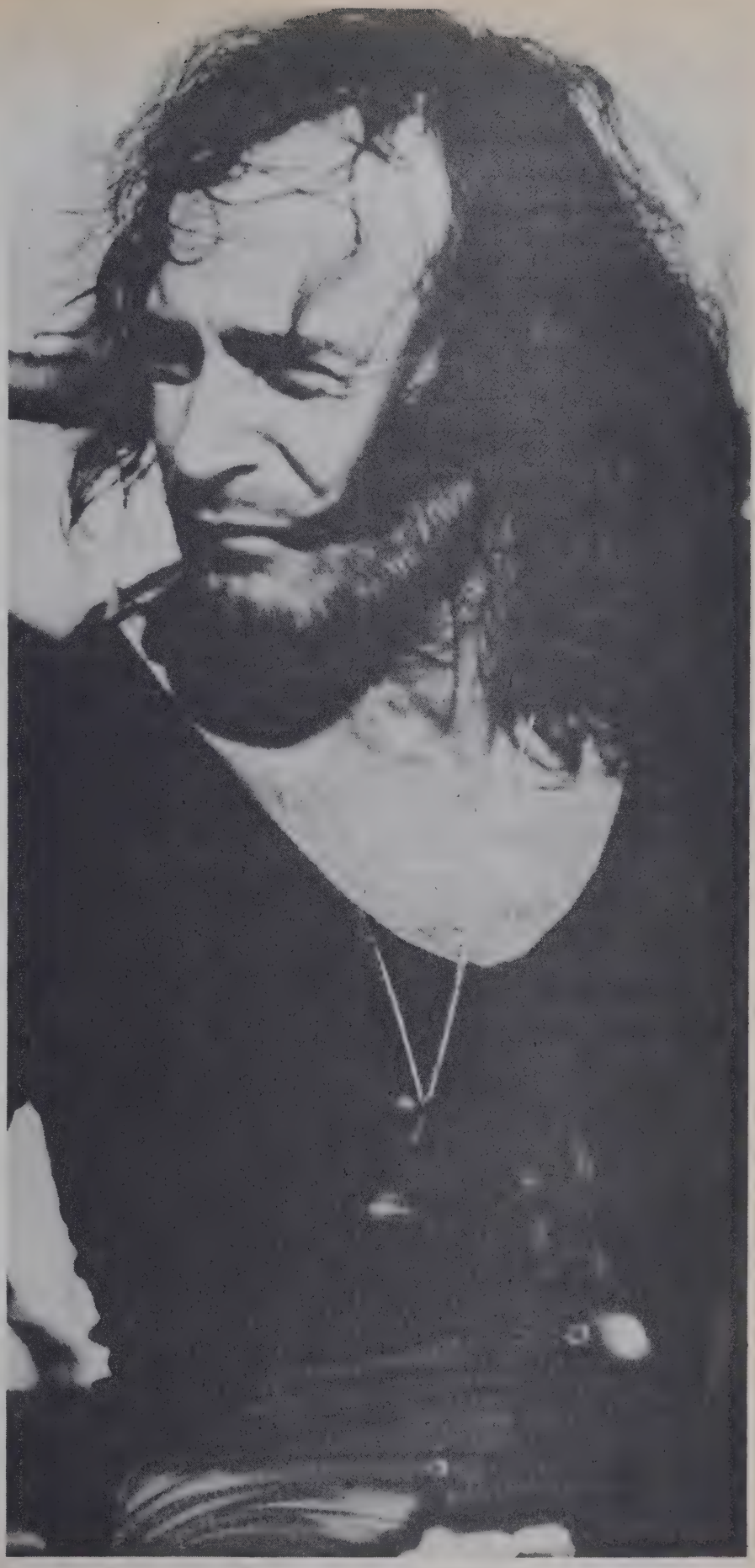
Keith on Greg: "I just asked people who was the best bass player in England."

Why had Keith Emerson chosen to opt out of the Nice?

"Because each member in this new band has something new to offer. I am quite satisfied and so is everybody else with the freedom we have in a three piece. Greg has a similar kind of background in music as I have: he's very interested in jazz and classical music. We are both very broad-minded about music," said Keith.

Of Nice group members Brian Davison and Lee Jackson and their reported bitterness toward him, he commented: "I think this only came from Brian because this was a big shock to him. But this had been in my mind since last year and I knew from the start of this year that if I hadn't met Carl and Greg I would still have broken away. It is always difficult to make a split... even more difficult to talk about it for print. It's like when you split from a girl -- if you can still talk together afterwards, well..." He finished the statement with a smile and a shrug.

ELP see themselves as very much a live band, aiming (in Greg's words) to "take the concept of live appearances one step further, a lot better and more interesting than most are now."



BRIAN DAVISON -- goes every which way

LEE JACKSON -- quick off the mark

Spending $22,000 on a sound mixer for the stage and $10,000 for a Moog synthesiser from America, no cost has been spared in this department. It will limit them gig-wise, of course, but they would sooner play large concert halls anyway. Keith talks about not wanting any more stages made out of beer crates and recalled one festival where the Nice's usual heavy (in weight) augmentation had the stage swaying to one side. Keith is also fascinated by his new Moog, which is a new model made for the stage.

"It has 12 programs to be preset before you go on so you can get about 200 different sounds from it," he said.

Moody Bluesman Mick Vickers was called in to program the Moog used by the Nice during one of their last concerts in London but with ELP Keith will learn to do it himself.

"Our repertoire will be mainly new material," said Keith, "Although we'll be using 'Rondo' and 'Schizoid' to feel our way into each other's technique." ☐ Nick Logan

Lee Jackson was the one who got immediately down to it after the Nice split up, formed Jackson Heights and did their first concert only two months later -- almost a record in these days of groups disappearing into country cottages for a year to see if they can get some good vibes going.

One result of that first concert in England was a comparison with Crosby Stills Nash and Young.

"This comparison comes entirely from the group being accoustically-oriented," said Lee. "The bass, played by Mario Tapia, - Full name Mario Enriques co-chuenoros Tapia -- who comes from Mexico, is the only thing that is plugged in.

"We work our sound through a big and specially built PA system but otherwise we travel light which makes a change after all those years of working with tremendous bulky equipment.

"We try to keep the sound crisp and get attention paid to the lyrics -- kind of easy on the ear in contrast to all those wall-of-sound groups going around. Charlie Harcourt plays lead accoustic guitar and does most of the writing for Jackson Heights. Our drummer is Tommy Sloane and I normally play rhythm guitar, also accoustic, but take over bass when Mario switches to Spanish guitar on one of his own pieces, like his 'King Progress' which has an ecological theme and gets a tremendous reaction.

"Most of the group have been friends of mine for years, from my hometown in Newcastle in England's north East (where Eric Burdon and the Animals originally came from). This made it easy for me to move when the Nice break up happened. I virtually had the band formed before the Nice's farewell concert at West Berlin's Sports last March 30. I'm a professional musician and I know what I want and who I want so why waste time getting it together."

Lee Jackson was very much a front man with the Nice -- as much a part of the group's stage presence as Emerson's knife assaults on the organ. It should help Jackson Heights.

Lee explained that news of the Nice split up -- or rather Keith Emerson's decision to depart -- came to the group at different times. He was told just after Christmas although he had suspected something was happening, witnessing Keith's change in behavior on stage, towards them as a group and towards the audience.

He had a premonition about the split in New York on the last Nice tour and started thinking about his ideas for an accoustic group. He telephoned his sister back home in Newcastle and told her to grab a couple of local musicians, Charlie and Tommy, who he knew and respected and by the time of that last gig they were all living in his London apartment, busy writing away.

His own feeling about the Nice was confined to a blunt statement: "We were getting mightily sick of the classical bag." ☐Ian Dove

Drummer Brian Davison has formed his breakaway group that shows a sense of purpose in the name, Every Which Way. Brian talked about his musical philosophy: "I don't think I have much pretense when it comes to sounds. There's no such thing as 'this music' or 'that music' -- there's only music. We are not aiming to be labelled in any particular way, only to make the best possible music. However it comes out. The best music of which we are capable.

"I just think that with Every Which Way I have chosen musically a gentler way which may sound funny from a drummer who has been working for the last couple of years on the 'hard rock' scene."

With Brian in Every Which Way -- like Lee's group it will record for their manager Tony Stratton Smith's label, Charisma -- is lead guitarist (and occasional accoustic) Graham Bell who was leader of another British group that split recently Skip Bifferty. Bell will be doing most of the writing for Every Which Way. Taking care of the bass lines is Allan Cartwright, who was formerly with the Manfred Mann group. Jeff Peach, on tenor saxophone and flute, and John Hedley, guitar, help take the sound of Every Which Way right away from the Nice bag.

"Why not?" said Brian. "I didn't agree, when the split came from Keith, that we had as a group achieved everything we could have musically. It was a bit premature. But Keith wanted to do it that way and so he did it.

"But it looks a little strange when he immediately goes out and forms the same line up that the Nice had, rehearsing in the same way. I mean, where does that put Lee and myself? How does that make us look?

"But anyway I'm happy with the people I'm now working with -- they are very good, very tight and very simple. I'm happy with what we are doing.

"And I'll be even happier when people stop saying 'That's Brian Davison's new group' and start digging Every Which Way for what it's worth....a band with its own life, unconnected with the past.☐Ian Dove

Yet Another EX YARDBIRD - JIM MC CARTY Speaks -

The Yardbirds were a seminal group from which sprang Jeff Beck, Eric Clapton and Jimmy Page. And by influence Blind Faith, Cream, Led Zeppelin and the super session concept in rock.

They never, of course, got it together and the opinions of Beck, Clapton and Page have been printed concerning the time of the Yardbirds.

Jim McCarty was also a Yardbird. Now he is working with his group Renaissance, getting into a classical-rock thing.

He talks here, though, about HIS side of the late, lamented, talented Yardbirds....

Q When you were with the Yardbirds, how would you tie together what you were doing then with what you are doing now?

McCARTY: Well, with the Yardbirds we were sort of growing up into that. The whole thing was like a big experience, an introduction. The original enthusiasm seemed to wear off as we grew up and that's when we realized that it was getting very automatic.

There were a lot of other things involved. We really got into the pop business thing with management. Oh, it was horrid, all that very sick scene with different managers and personality problems. They were just the key things, you know, like people were immature -- we were all immature. Eric Clapton just wanted to do his own thing and Paul (Samwell Smith) didn't like the travelling and he didn't think there was any point in him being there.

Q: What about Jeff Beck?

McCARTY: Jeff's really a strange person because basically he's really quiet and nice. He's got this big inferiority thing -- he freaks out on stage. Sometimes he just seemed to turn into something else. It was almost like a monster movie. He just transformed. I think he was uptight playing. I think he was uptight following Eric anyway and then on stage he just became a temperamental person. He'd only have, say, one really good night out of about ten and that night he'd be brilliant.

Q: So after Paul left, you brought Jimmy Page in and he played bass?

McCARTY: Yeah. It then became Jeff and Jimmy playing lead guitar (Chris played bass then) Jeff and Jimmy would kind of switch off. Then Jeff started to get worse and kept packing in tours before we'd finished and so it became the four of us. We kicked him (Jeff) out but it was his own fault because he kept on letting us down.

But the way we were working at the end, the four of us, that was the best combination for really working.

Q: Then all we have from the four of you is the "Little Games" LP?

McCARTY: What happened was we got into a thing with management and we got involved with Mickie Most -- he produced the album. Somebody called Peter Grant was our manager and it was like a real music business set up.

Mickie Most would make a record for the cheapest possible amount and not really understand. He thought the record was just a piece of plastic and that there was no art to it. He was just impossible to talk to because he was the "big producer star". You'd say, "Excuse me, Mickie, but don't you think -- " and he'd say, "What are you talking about!"

When you'd start criticizing him he'd tell you how much bread he'd made. He often used to do it (the record) without us....he'd get into a thing and it was just incredible. He was fortunate because he'd got the right songs -- they got sent to him and he got the right acts at the right time.

Q: How did you get into the Yardbirds?

McCARTY: I just played with school groups and after I left school I still played with them every now and then. Paul used to go to my school and we just got together.

Q: What impressed you most musically about the Yardbirds, now that it's all over?

McCARTY: The best one is the bass player we've got now. But they were all good in different ways. Probably Eric -- he's a very neat player, whereas Jeff, when he has a good night, has more guts and Jimmy is just very adaptable. He can play a wider range than the other two but he just won't play it. I don't know why.

Q: If you had to sum up your Yardbird years, what would you say?

McCARTY: It was an education. It was a growing up. The Yardbirds never quite made it, did they? They made it in one way, in that they had a sort of fame but they missed out slightly. If we knew then what we know now, we could have been one of the biggest things.

Q: What do you think about Led Zeppelin?

McCARTY: Led Zeppelin is really an extension in a way of the Yardbirds. A little more evolved or something like that. I really wish Jimmy would break out of that thing, you know, for art's sake or music's sake.

Compared to what he could do, he's really playing rubbish. □ Harold Bronson and Salli Stevenson asked the questions.

THE BALLAD OF NORMAN GREENBAUM

NORMAN GREENBAUM – living the country life

The people at Warner Brothers Records have become famous for their soft-sell, no-hype ads, which have created a new awareness among the masses for such talented artists as Randy Newman, Van Morrison, the Fugs and the Grateful Dead. When they developed their "I Am Curious (Greenbaum)" campaign to introduce a batch of new artists, they outdid themselves. Though Norman Greenbaum was the only one of the group to make an impression on the public, it was the kind of impression that's going to last a long time.

It didn't take long for the entire press corps and disk jockey establishment to pick up on the legend of Norman Greenbaum, the rock and rollin' farmer from Petaluma, California, and turn his first Reprise album, and its title tune ("Spirit In The Sky") into absolute smashes. And though Norman Greenbaum does live in Petaluma, and does indeed have a farm there, he's far from being the average run of the mill farm boy.

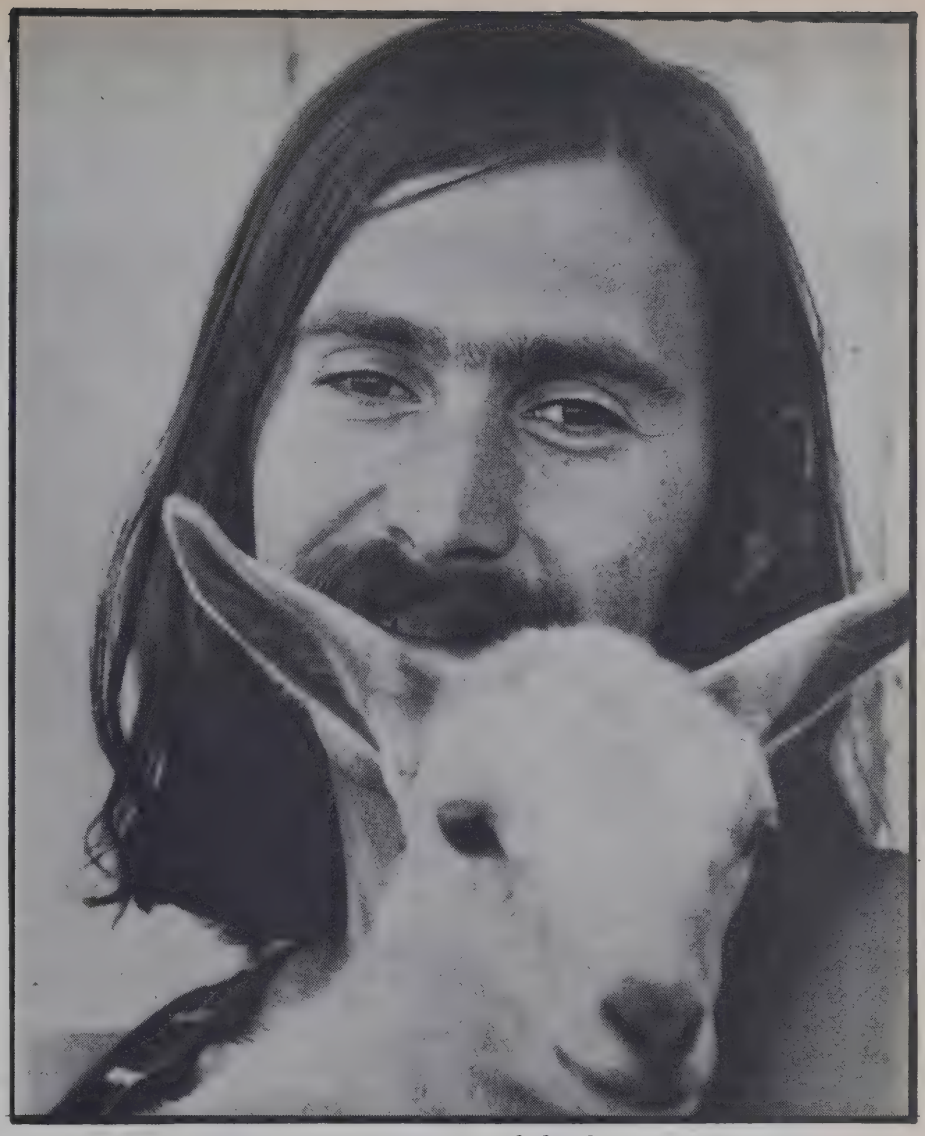
We hate to blow a legend, but here's the true story of Norman Greenbaum, uncut and uncensored, just the way it really happened....

I don't quite recall the first time I met Norman Greenbaum, but I distinctly remember the first time I didn't meet him. It was in the fall of 1966, the same fall that witnessed the maturity of the psychedelic rock scene, the growth of the acid culture and the emergence of the freak, that I found myself riding an elevator bound for some magazine or other with three freaks. With a glazed look in their eyes, each of them, two boys and one girl, proudly claimed that he/she was the real Dr. West, recently risen to fame as the leader of the one and only Dr. West's Medicine Show and Junk Band. I was having trouble adjusting to the thought of a group that called itself the Jefferson Airplane, not to mention Country Joe & The Fish, but Dr. West's Medicine Show & Junk Band? Well, what can you expect of a group that puts out a record about "The Eggplant That Ate Chicago". And here were these three weirdos in an elevator, complete with painted faces, all claiming to be the authentic Dr. West. But it was obvious, after a close look, that none of them had the depth to have produced such a masterpiece. Norman Greenbaum, who wasn't on that elevator, did have the depth, and was, in fact, the one and only Dr. West.

Norman Greenbaum, back in his earlier days around Boston, wanted to be a disk jockey. Though he never made it to real live radio, he did get heavily involved with record hops. "It's really far out," Norman told me recently, "because kids now don't know anything about record hops. In fact, a lot of people in the business don't remember they existed. But they did, and I was doing them on a weird level."

"There were no bands at all back then that were any good. You never went to see a group. Of course, Elvis was maybe the funkiest person of anybody who made records. Well, Carl Perkins and Gene Vincent, they were funky also, they were the funkiest ones at the time, but they didn't come around to Boston. I mean, people like Eddie Fisher still had hit records, all these real straight old type singers making hit singles. The only groups that made it, like the Drifters and all those colored groups, they never played where you would go, they still played joints, so all there was were these record hops."

In a way, Norman Greenbaum's fascination with record hops reminds me of the way that most English musicians (those over 25, at least) recall their early years. Music was king, and the best music was found on records. Live artists just didn't make it. "Sometimes," he remembers, "acts like the Everly Brothers would come and lip sync their songs at a record hop. That was the big promo thing at that time, take the singer or group around to a couple of the big hops and have them sign autographs. The kids went crazy and loved it." Norman's hops weren't really big enough to attract all that top talent. After all, he was competing with Boston's biggest disk jockeys. But they did provide him with a lot of fun and some money besides. He didn't have any particular place for his hops, he just threw them at various small clubs. A sort of permanent floating discotheque.



NORMAN GREENBAUM – glad to leave the city.

But then, a disastrous thing happened to rock and roll. It was called Joey Dee and the Starlighters and it was live and loved by all those society people and suddenly, everybody was twisting. Twisting to live music, in live clubs, and records were out again. Some people still wanted to come to record hops, but, says Norman, "I stopped wanting to do them as the excitement faded away." Norman left most of his records in Boston when he moved to the Coast, and they disappeared, but he still has a few around his farm. "It's interesting to hear them, compare them. Not much happening there, very bland music, no great breaks. A couple of songs still stand out. It's weird. It makes you realize that back then you thought you were right into it and now it's really hard to relate back to them." Norman Greenbaum wasn't really ready to play rock and roll, but he did want to get into music, and the only viable alternative was the folk thing.

"That's how I got into music, when folk was happening in the early sixties. I started playing guitar and listening to ethnic music. I hung around Cambridge, doing a half-and-half thing, some traditional songs mixed with some that I'd written. My songs, even then, were a little far out. I'd always been writing; even when I was fourteen I used to write little stories for myself. I was always into monster movies and ad spreads for monster movies in the papers. I used to draw them, and that's what actually gave birth to "The Eggplant That Ate Chicago", I drew an ad for a movie with that name. So, my writing was always a little bizarre. And I always was into jug bands. The jug bands, they were real bizarre and really corny. And to be corny is kind of bizarre. I really dug it, so I got into the jug bands as I got better

at playing and writing. When I came to California, the first thing I did was form a jug band. It was the end of 1965 or early '66. The Eggplant came out in the fall of '66, so the group had been together for almost a year then."

The revolution was on then, and Los Angeles was one of the hotbeds. The Byrds were already flying, and the Loving Spoonful, a very mild sort of electric jug band, were already established. Sunset Strip was a strange mixture of coffee houses (without entertainment, unless you count the customers, who would sometimes just sit around and strum their guitars) and the newly emerging dancing clubs, like the Whiskey A Go Go. It was a world in change. The old time folkies could never have conceived that in just a few months they would be transformed, almost as if by magic, into errant rockers. They couldn't even begin to comprehend the importance of "Rubber Soul", the album that would soon end an era. This was the time of Dr. West's Medicine Show and Junk Band.

"We'd been together and playing around town, not at clubs but at a few hoots and at people's houses who wanted flash for the night. It was a chance to go somewhere and do our thing. Mostly we'd play for friends. Some guy along the way said 'I know some people, why don't you play some songs for them and make a record.' As it turned out, those people weren't quite ready for the Dr. West trip. We were so weird it was very hard for people to get with it. I mean, they liked it, and they knew it was a flash, but it was hard for them to handle it. Even our friends."

"Just about that time, they started to have dance concerts and light shows. Light shows had just started to happen, and freak-outs were starting up North, people were getting loaded, really loaded. People were starting to take a lot of acid in '66. There were freaky things starting, and we were one of them because we painted our faces everyday and we had this weird band and nobody had ever seen anything like us before. The only other important jug band in existence was Kweskin, but he wasn't freaky, he was folky. All the other jug bands tried to be like 1920 with double breasted jackets and things, and that wasn't really freaky. But we painted our faces and that was unheard of in a group that was going to make a record."

Enter George Greif, theoretically the least potential buyer for a group as freaky as Dr. West. Greif, along with his partner, Sid Garris, owned the New Christy Minstrels, who they had bought from Randy Sparks, lock, stock and name. The Christies, then as now, were the most clean cut kids imaginable. They also managed another clean-cut kid, relatively unknown outside of Greenwich Village and Latin America, named Jose Feliciano. But Jose doesn't enter into this story. Somebody sent Norman and his merry band up to see Greif, so, in Norman's words, "we painted our faces, went up there, and he loved it and took us down to the studio and cut this record, which was "Eggplant". So we wound up signing with them and they got the record out and we got into show business, which eventually caused the group to break up because they couldn't handle show business."

It was this original group that I'd met in that elevator and they lasted long enough to put out an album and a follow-up single, "Gondoliers, Shakespears, Overseers, Playboys & Bums". When Norman was riding high on the pop charts, the "Eggplant" album was resurrected, only "Eggplant" was taken off and replaced with "Gondoliers", and two other cuts were left off. It's a good album, and "Gondoliers" was a minor masterpiece at the time, and perhaps "Eggplant" will soon come back also.

"The record was produced real quick, and basically, it was what we sounded like, there wasn't too much enhancement on 'Eggplant'. On 'Gondoliers' and a couple of others they added those terrible violins, which was all wrong. And we had a couple of songs that they were too paranoid to record at that time. People were leery what they put on records then. Soon after that, the whole thing changed. It was almost like we were just a tiny bit ahead, or too freaky. Maybe six months later, it would have been better. We existed six months later, but already our whole thing changed, people had left the group and we were into other things."

What had happened was that Greif, who was used to working with professional-type artists, replaced the other three members of the Junk Band with more serious musicians. One of them was Barry Kane, one of the Christy Minstrels, who took over production for the group. By the time the group started playing gigs, they were almost a rock band. The 'Junk' referred to the incredible drum set, which looked like a trash collectors paradise, but the drummer was a straight-ahead rock beater. Kane, in a moment of genius, decided to use an electric violin in the act, with startling results. As Norman notes, the band was still ahead of its time, appreciated only by a few, including Frank Zappa, whose Mothers were then into their long stand at the Garrick Theatre next door to the Cafe Au Go Go. Between sets, the new Junk Band could be found listening to the Mothers, and, occasionally, up on stage with them.

The Junk Band thought they had a big break when they were asked to score and appear in a TV movie, "Jigsaw", a psychedelic murder mystery. But, the movie proved too wild for TV at that time and the studio decided to put it into general release. By the time "Jigsaw" finally hit the theaters, Dr. West's Medicine Show and Junk Band were long gone.

"It became real sophisticated and it wasn't real funky anymore, although I liked doing it because I dug the music a lot. We were practically electrified and my head had started to turn into electric music from going to those dances. I'd always loved rock and roll, but I'd never written it. I'd always written ragtime and jug band and traditional folk songs. So, I decided I didn't want to do the jug band trip anymore, at which time it wasn't a jug band anyhow. I used to think of it as a burlesque band. So, I stopped doing it."

What happens when a group breaks up? If they're a well known group, everybody watches the key figures, waiting for them to make an historical move. If it's Dr. West's Medicine Show and Junk Band, they just sort of fade from sight. People wonder "Whatever happened to....." of course, but nobody actually bothers to find out. In Los Angeles, they don't wonder, because Norman was still alive and well, and working with various rock and roll groups.

"I had these little four piece groups, under different names, we played a few gigs at some of the L.A. clubs, but we didn't have management at that time. It was mostly a time for me of changing over, of getting into the rock and roll aspect, and trying to write a few good rock and roll songs. I have a history of people never staying with me long, so as people would leave, I'd get new ones and change the group's name, and this went on for months. Luckily, I played one night at the Troubadour hoot and Erik Jacobson (the Lovin' Spoonful's old producer) was there. He dug a song of mine and talked to me afterwards. My group split up again and I decided to go solo and see what would happen. Erik was interested in me alone, his trip is single performers, he doesn't like groups too much, so I wound up signing with him for production and we made some records. The first couple flopped, we recorded an album, released the title track ("Spirit In The Sky") and it sold a lot of records."

It was shortly after signing with Jacobson that Norman Greenbaum turned into a farmer. It all started when Norman and his wife, Vicki, moved up to Northern California. To Petaluma to be more precise. Norman was getting some income from advances on his forthcoming records, but it was his wife, working as a waitress, who was bringing home most of the bread. Norman, who'd been spending most of his time at home, working on material, found he had a lot of

time on his hands and went to work on a garden.

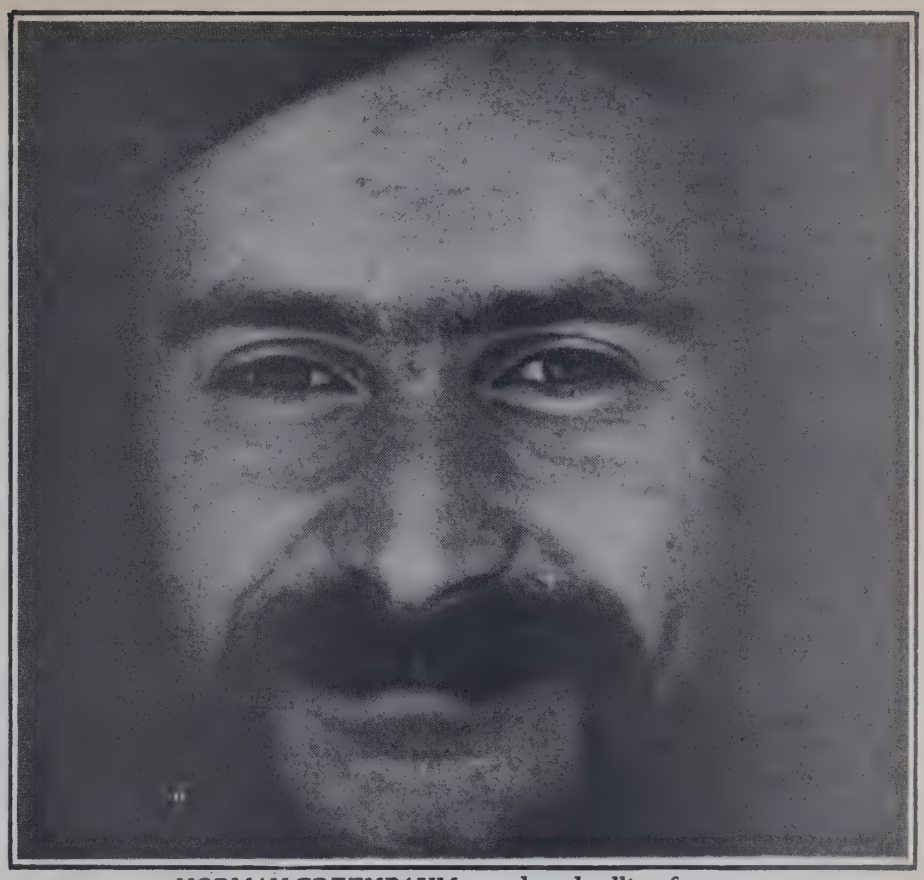
"I made the move up there because I wanted to be in the country and learn country things. I wasn't really interested in doing anything else. In a year we just learned an awful lot. It's really sad that when you come from the city you can't learn any of that stuff, because it's good stuff to know, it's real basic principles, the things you take for granted and don't know how they come to be. Like butter. You never think too much about it. Behind everything that has to do with the farm, there's a history and interesting stories and grooviness."

"Part of the thing that got me into this was a food trip I started to get into. Health levels of food, what all foods did and what they consisted of. I changed my whole way of eating and thinking about food. I realized what I had been putting into my body, which led to wanting to live on a farm so I could make a lot of my own food and know it didn't have all the mess in it that it has when I buy it in the store. I'm not a true vegetarian, but I try to be one as much as I can. I can't do it 100 percent because I'm involved in show business."

The words "show business" made me stop and sit up with a start. "You won't believe this," I said to Norman, "but I just flashed on this big business trip, a whole chain of Norman Greenbaum Food Stores." Norman laughed. "I flashed on that already," he answered, "I got plans." He laughed again. "It's a spreading thing, the food trip, and it can't help but get bigger and bigger, because regular food is so bad. The only way you realize how bad, is to stop eating the things you eat, and six months later try a couple of them. Then you'll know they're not the right things to go back to. It's hard to realize it before you're 40, but at 40, people get wiped out, they have ulcers, get heart attacks."

Norman is ready for a long life. He's into his farm trip and he's already started on further expansion. After raising his own vegetables for awhile, he moved into animal husbandry. "We have a goat herd, we started it with one goat, and the primary purpose is for milk. Goat's milk doesn't have the big fat globules of cow's milk, and it's naturally homogenized, which is good. We use it raw, and Vicki makes cheese and yogurt out of it also. We have some chickens who provide us with eggs, and we have a garden so we have a lot of vegetables. It's really a great feeling to be able to provide yourself with food, and it's become such a luxury to be able to do it. Farmers look down upon the country and want to move to the city and be middle class."

Norman, having already given up the middle class, doesn't aspire there, but he does want his farm to grow, at least enough so that he can have someone else living on the grounds to take care of the chores when he's on tour. Touring is something that Norman doesn't particularly want to do, but it does bring in some bread and gives him a chance to get away from the farm for awhile. "I like to play, but I don't like to play 'trudge out' gigs, to go on the road and play every weekend. It's not exciting, it's like a terrible job, playing in terrible places that you don't like. I like to do select gigs, play for a few weeks at a time. I could do that three, four times a year. So that winds up like a half-years work, which is enough for me. If you can get enough money doing it, it's cool too. It's hard to make money on the road."



NORMAN GREENBAUM -- rock and rolling farmer

So Norman just lives on his farm, doing the chores. "I don't get out too much where I live. By the time night comes, I'm tired. Living on a farm there's a lot of work you can get into and you get into such a different type of life style, it centers right there where you're living, that you don't think about hanging around at night like you used to. And besides, the city is really semi-remote, over an hour away."

And that, dear reader, is essentially the story of our rock and roll farmer. One other story that we'd like to pass along to you before you leave concerns "Spirit In The Sky" and what happens when a nice Jewish boy writes a song about Jesus.

"It was interesting, because it was a religious song, and I wrote it to be one. One day I flashed on the fact that there's a thing called a religious song and I'd never written one. My approach to the song was straight, but I didn't want to draw on my own ethnic background necessarily, I just wanted to write a religious song. Jesus Christ is popular, and in actuality I just used the most popular religious character in my song. I didn't write it as a joke, I didn't write it as a shuck to a lot of people. Some thought I was really putting them on."

"A lot of people have written me letters, and that's one way I found out what people were thinking. People who had bought the record, people who were listening to it thousands of miles from here, they just flash on it a whole different way, because they're just very far from California, where the record was made. There's a million ways people flash on records. Some people wrote and thanked me for keeping them straight, they're now believing in Jesus again because of my song. And other people are disappointed to find out that I'm not Christian and I don't go to church. Some people, who live on farms, have written me letters about their animals, because I was on this TV show and I happened to mention something about my goats. It was really groovy to read a letter like that." ☐ Allan Rinde

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WORDS TO YOUR FAVORITE HITS

• AIN'T NO MOUNTAIN HIGH ENOUGH

(As recorded by Diana Ross/Motown)
NICHOLAS ASHFORD
VALERIE SIMPSON

If you need me call no matter where you are
No matter how far just call my name
I'll be there in a hurry on that you can depend
And never worry, no wind, no rain or winter's cold
Can stop me babe
Baby if you're my goal, oh no wind, no rain can stop me babe
If you are my goal, ah, ah, oo, oo.

I know, I know you must follow the sun wherever it leads
But remember if you should fall short of your desires
Remember life holds for you one guarantee
You'll always have me and if you should ever miss my love
One of these old days if you should ever miss the arms that used to hold you so close
Or the lips that used to touch yours so tender
Just remember what I told you the day I set you free.
Ain't no mountain high enough
Ain't no valley low enough
Ain't no river wide enough to keep me from you
Ain't no mountain high enough
Nothing can keep me, keep me from you.

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• I'LL BE THERE

(As recorded by The Jackson 5/ Motown)

BOB WEST
HAL DAVIS
WILLIE HUTCH
BARRY GORDY, JR.

You and I must make a pact
We must bring salvation back
Where there's love I'll be there
I'll reach out my hand to you
I'll have faith in all you do
Just call my name and I'll be there.

I'll be there to comfort you
Build my world of dreams around you
I'm so glad that I found you
I'll be there with a love that's strong
I'll be your strength
I'll keep holding on
If you can't ever find someone new
I know he'd better be good to you
Cause if he doesn't I'll be there
I'll be there, I'll be there
Just call my name
I'll be there.

Let me fill your heart with joy and laughter
Togetherness girl is all I'm after
Whenever you need me I'll be there
I'll be there to protect you with unselfish love
That respects you just call my name
And I'll be there.

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• JOANNE

(As recorded by Mike Nesmith)
MIKE NESMITH

Her name was Joanne and she lived in a meadow by a pond
And she touched me for a moment with a look that spoke to me of her sweet love
Then the woman that she was drove her on with desperation
And I saw as she met a most hopeless situation
For Joanne and the man
And the time that made them both wrong
She was only a girl
I know that well and still I could not see
That the hold she had was much strong than the love she had for me
But staying with her
And my little bit of wisdom
Broke down her desires like a light through a prisim in to yellows and blues
And a tune that I could not have sung
Though the escence is gone
I have no tear to cry for her
And my only thought of her is kind
For Joanne and the man and the time that made them both wrong.

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PARADE OF SONG HITS

•SUNDAY MORNIN' COMIN' DOWN

(As recorded by Johnny Cash/ Monument)

KRIS KRISTOFFERSON

When I woke up Sunday morning
with no way to hold my head
that didn't hurt
And the beer I had for breakfast
wasn't bad
So I had one more for dessert
Then I fumbled through my closet
for my clothes
And found my cleanest dirty shirt
And I shaved my face combed my
hair and stumbled down the stair
To meet the day.
Well I smoked my brain the night
before with cigarettes
And songs that I'd been a pickin'
But I lit my first and watched a
small kid
Cussin' at a can that he was kickin'
Then I crossed the empty street and
caught the Sunday smell of some-
one fryin' chicken
Then it took me back to something
That I'd lost somehow somewhere
along the way.

On the Sunday morning sidewalk
Wishin' Lord that I was stoned
'Cause there's something in a Sunday
Makes a body feel alone
And there's nothing short of dying
Half as lonesome as the sound on a
sleepy city sidewalk
Sunday mornin' comin' down.

In the park I saw daddy with a
laughing little girl
That he was swinging
And I stopped beside a Sunday
school
And I listened to the song that they
were singing
Then I headed back for home
And somewhere far away a lonely
bell was ringin'
And it echoed through the canyon
Like the disappearing dreams of
yesterday.
(repeat chorus)

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•WHEN YOU GET RIGHT DOWN TO IT

(As recorded by the Delfonics/ Philly Groove)

BARRY MANN

When you get right down to it
Isn't this moment what it's all
about girl?
When you get right down to it
Don't you just feel this moment
says everything?
Holding you, touching you girl
Need a whole lifetime to do every-
thing that I wanna do for you,
with you, to you.

When you get right down to it
Doesn't this moment wash away
the bad times?
When you get right down to it
Doesn't all the hurt you ever felt
disappear?
Holding you, touching you girl
I know that the magic just can't
last forever
But then when you get right down
to it
Don't you wanna relive the moment
again and again and again and
again and again and again and
again and again and again and
again and again and again and
again.

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•CRACKLIN' ROSIE

(As recorded by Neil Diamond)

NEIL DIAMOND

Cracklin' Rosie get on board
We're gonna ride till there ain't no
more to go takin' it slow
And Lord you know I'll have me a
time with a poor man's lady
Hitchin' on a twilight train
Ain't nothin' here that I care to take
a long
Maybe a song to sing when I want
Don't need to say please to no man
for a happy tune.

Oh I love my Rosie child
You got the way to make me happy
You and me we go in style
Cracklin' Rosie you're a store
bought woman
But you make me sing like a guitar
hummin'
So hang on to me girl
Our song keeps runnin' on
Play it now, play it now, play it
now
My baby cracklin' Rosie make me a
smile
And girl if it lasts for an hour well
that's all right
'Cause we got all night to set the
world right
Find us a dream that don't ask no
questions yeah.

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•CANDIDA

(As recorded by Dawn/Bell)
TONI WINE
IRWIN LEVINE

The stars won't come out
If they know that you're about
Cause they couldn't match the glow
of your eyes
And oh who am I, just an ordinary
guy
Tryin' hard to win me first prize
Oh Candida we could make it
together
The further from her girl the better
Where the air is fresh and clean
Candida, just take my hand and I'll
lead ya
I promise life will be sweeter
And it says so in my dream.

(The) future is bright the gypsy told
me so last night
Said she saw our children playing in
the sunshine
And there was you and I in a house
baby no lie
And all these things were yours and
they were mine
Oh my Candida we could make it
together
The further from here girl the better
Where the air is fresh and clean
Candida just take my hand and I'll
lead ya
I promise life will be sweeter
And it says so in my dream
Oh, oh Candida.

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•ALL RIGHT NOW

(As recorded by Free)
PAUL RODGERS
ANDY FRASER

There she stood in the street smiling
from her head to her feet
I said "Hey what is this"
Now baby maybe maybe she's in need
of a kiss
I said "Hey what's your name baby"
Maybe we can see things the same
Now don't you wait or hesitate
Let's move before they raise the parking
rate.

All right now baby
It's a-all right now.

Now I took her home to my place
Watching every move on her face
She said "Look what's your game baby
Are you trying to put me in shame"
I said "Slow don't go fast
Don't you think that love can last"
She said "Love, Lord above now you're
trying to trick me in love.

All right now baby
It's a-all right now
All right now baby
It's a-all right now.

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PARADE OF SONG HITS

•PEACE WILL COME (According to Plan)

(As recorded by Melanie/Buddah)
MELANIE SAFKA

There's a chance peace will come in your life please buy one
There's a chance peace will come in your life please buy one
Sometimes when I am feelin' as big as the land
With a velvet hill in the small of my back
And my hands are playing the sand
And my feet are swimmin' all of the waters
All of the rivers are givers to the ocean
According to plan, according to man.

Well, sometimes when I am feeling so grand
And I become the world, and the world becomes a man
Then my song becomes a part of the river
I cry out to keep me just the way I am
According to plan,
According to plan, according to man, according to man, according to plan, according to man, according to plan, according to man
Oh, there's a chance peace will come in your life please buy one
There's a chance peace will come in my life please buy one.

For sometime when we have reached the end with a velvet hill in the small of the back
And our hands are clutchin' the sand
Will our blood become a part of the river?
All of the rivers are givers to the ocean
According to plan, according to man.
(Repeat chorus).

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•BALL AND CHAIN

(As recorded by Tommy James & The Shondells/Roulette)
TOMMY JAMES
BOB KING

I went down to the valley just to find out who I am Lord
Down home in the valley I've got to get myself back together again now
I looked all around me but everything was still the same
People you can't climb that mountain carrying a ball and chain, no.
Because it takes all the love that you can give to get to the other side
It makes all the life that you can live so satisfied, so satisfied.

Come, come, come in together that's the only way we can go
Children you better turn around take a look where you been before now
Come, come, come on people don't you know that we're all the same
You know we ain't gonna climb that mountain carrying a ball and chain.

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•RIKI TIKI TAVI

(As recorded by Donovan/Epic)
DONOVAN LEITCH

Better get into what you got to get into
Better get into it now no slacking please
United Nations ain't really united
And the organizations ain't really organized
Riki tiki tavi.

Mongoose is gone, riki tiki tavi
Mongoose is gone won't be coming around for to kill your snakes no more my love
Riki tiki tavi
Mongoose is gone everybody who read the jungle book a-knows that riki tiki tavi's mongoose who killed snakes
Well when I was a young man I was lead to believe there were organizations to kill my snakes for me
i.e. the church, i.e. the government, i.e. the school
But when I got a little older I learned I had to kill them myself (I said).

Riki tiki tavi mongoose is gone
Riki tiki tavi mongoose is gone
Won't be coming around for to kill your snakes no more my love
Riki tiki tavi mongoose is gone
People waiting around they don't know what their doing
They bin lost so long they don't no what their looking for
Well I know what I'm looking for
But I just can't find it
I guess I gotta look inside of myself some more
Oh oh oh inside o' myself some more
(Come on now)
Riki tiki tavi mongoose is gone
I saw you today on a #12 bus
You were going my way.

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•SHE SAID YES

(As recorded by Wilson Pickett/Atlantic)

WILSON PICKETT
WILLIAM R. STEVENSON
DON COVAY
JOHNNY NASH

La la la, la la la
La la la la la la
La la la, la la la la
The girl I wanted all my life
I asked her to be my wife
She said yes
I didn't have money for a wedding band
Still she willingly took my hand
She said yes
Her folks had some other plans
For her to marry another man
She said no
They didn't particularly care for me
La la la la, la la la
I thank you for the love I've found
Thank you for changing my life around
Thank you for the love you give me day by day
Other loves seem to come and go
But our love seems to grow and grow
Cause she said yes
Like other loves that have faded away
Our love grows stronger day by day
She said yes, la la la la la.

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•SOUL SHAKE

(As recorded by Delaney & Bonnie/Atco)
MYRA SMITH
MARGARET LEWIS

(Both) Dancing with you baby really turns the soul shake on
Grooving with you baby really turns the soul shake on
(Girl) I'm a woman possessed by the way you move
(Boy) Well ain't nothing about you baby that I don't approve
(Both) Come on, come on baby let's ball the whole day long
Well this dance floor is looking like a great big honey cone
And all the bees inside are swarming and singing the song.

(Boy) I'm a king bee baby buzzing in his hive
(Girl) Well buzz on honey cause I dig that jive
(Both) Let's do it, let's do it together
Let's ball the whole day long
Well there ain't nobody else in the whole wide world like you
There ain't nobody else turn me on baby like you
(Boy) When you go like that I nearly flip my mind
(Girl) When you do it, do it baby cause it's fine so fine
(Both) Dancing with you baby really turns the soul shake on.

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PARADE OF SONG HITS

•I (WHO HAVE NOTHING

(As recorded by Tom Jones/ Parrot)
JERRY LIEBER
MIKE STOLLER
C. DONIDA

I, I who have nothing
I, I who have no one
Adore you and want you so
I'm just a no one
With nothing to give you but
Oh I love you
He, he buys you diamonds
Bright sparkling diamonds
But believe me dear
When I say that he can give
you the world
But he'll never love you the way
I love you
He can take you any place he wants
To fancy clubs and restaurants
But I can only watch you with
My nose pressed up against the
window pane
I, I who have nothing
I, I who have no one
Must watch you go dancing by
Wrapped in the arms of somebody
else
When darling it is I who love you.

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•STILL WATER (LOVE)

(As recorded by The Four Tops/ Motown)
F. WILSON
WILLIAM ROBINSON
Never you mind if I don't tell strangers
passing by
If I don't brag if I don't brag or boast
Click my glass and say a toast
About my love for you
How it runs so deep and true
And yet it's so
Cause don't you know, oh no
Still water run deep
Still water run deep.

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•LOLA

(As recorded by the Kinks)
RAYMOND DOUGLAS DAVIS
I met her in a club down in old Soho
where you drink champagne and it
tastes just like cherry cola
See-oh elaye cola
She walked up to me and she asked me
to dance
I asked her her name and in a dark
brown voice she said Lola
El-oh elaye Lola la la la la Lola.

Well, we drank champagne and danced
all night
Under electrician candle light
She picked me up and sat me on her knee
And said "Dear boy, won't you come
home with me?
"Well I'm not the world's most pass-
ionate guy but when I looked in her
eyes
Well, I almost fell for my Lola la la la
la Lola la la la la Lola
la Lola la la la la Lola
Lola la la la la Lola la la la la la la
Lola.

I pushed her away I walked to the
door
I fell to the floor
I got down on my knees
Then I looked at her and she at me
Well, that's the way that I want it
to stay
And I always want it to be that
way for my Lola la la la la la
Lola Girl will be boys and boys will
be girls
It's a mixed up, muddled up, shook up
world except for Lola la la la la
Lola well, I left home just a week
before and I'm not the world's
most physical guy but she squeezed
me tight she nearly broke my spine
Oh my Lola la la la la Lola
Well I'm not dumb, but I can't
understand why she walked
like a woman and talked like a man
oh my Lola la la la la Lola la la
la la la Lola.

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•IT'S A SHAME

(As recorded by The Spinners/ V. I. P.)
STEVIE WONDER
LEE GARRETT
SYREETA WRIGHT
It's a shame the way you mess around
with your man
It's a shame the way you hurt me
It's a shame the way you mess around
with your man
I'm sitting all alone by the telephone
waiting for you to call
When you don't call at all
It's a shame the way you mess around
with your man
It's a shame the way you play with
my emotions
It's a shame the way you mess around
with your man
You're like a child at play on a sunny
day
First you play with love and then you
throw it away
Why do you use me, play to confuse
me
How can you stand to be so cruel
Why don't you free me from the prison
For I've served my time as your fool
It's a shame the way you mess around
with your man
It's a shame the way you hurt me
It's a shame the way you mess around
with your man.

I tried to stay with you, show you love
so true
But you won't appreciate the love we've
tried to make
Oh it's a-gotta be a shame
Why do you use me, play to confuse
me
How can you stand to be so cruel
Why don't you free me from this prison
For I've served my time as your fool.

Got to be a shame the way you mess
around with your man
Oh it's a shame the way you hurt me
Oh it's a shame baby baby the way you
mess around with your man
You've got my heart in chains and I
must complain
I just can't be confined oh looking back
in time oh.

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•I THINK I LOVE YOU

(As recorded by the Partridge Family/Bell)
TONY ROMEO
I'm sleeping and right in the middle
of a good dream
All at once I wake up to something
that keeps knocking at my brain
Before I go and see now I hold my
pillow to my head
And spring up in my bed screaming
out the words I dread
I think I love you.

This morning I woke up with this
feeling
I don't know how to deal with
And so I just decided to myself
I'd hide it to myself
And never talk about it and didn't
I go and shout it when you walked
into the room
I think I love you.

I think I love you so what am I so
afraid of
I'm afraid that I'm not sure of a love
there is no cure for
I think I love you
Isn't that what life is made of
Though it worries me to say I never
felt this way
I don't know what I'm up against
I don't know what it's all about
I got so much to think about
Hey I think I love you
So what am I so afraid of
I'm afraid that I'm not sure of a love
there is no cure for
I think I love you
Isn't that what life is made of
Though it worries me to say I never
felt this way
Believe me you really don't have to
worry
I only wanna make you happy and if
you say hey go away I will
But I think better still I'd better stay
around and love you
Do you think I have a case
Let me ask you to your face
Do you think you love me
I think I love you
I think I love you
I think I love you.

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PARADE OF SONG HITS

•RUBBER DUCKIE

(As recorded by Ernie (Jim Hanson)/ Columbia)
JEFFREY MOSS

Rubber Duckie you're the one!
You make bath time lots of fun
Rubber Duckie I'm awfully fond of you.
Rubber Duckie joy of joys
When I squeeze you, you make noise
Rubber Duckie you're my very best friend it's true
Oh every day when I make my way to the tubby
I find a little fellow who's cute and yellow and chubby
Rub a dub dubby
Rubber Duckie you're so fine and I'm lucky that you're mine
Rubber Duckie I'd like a whole pond
Rubber Duckie I'm awfully fond of you.

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•FIRE AND RAIN

(As recorded by Johnny Rivers/ Imperial)
JAMES TAYLOR

Just yesterday morning they let me know you were gone
Susan and the plans they made put an end to you
I walked out this morning and I wrote down this song
I just couldn't remember who to send it to
Cause I've seen fire and I've seen rain
I've seen sunny days that I thought would never end
I've seen lonely times when I could not find a friend
But I always thought that I'd see you again
Won't you look down upon me Jesus
You gotta help me make a stand
You just gotta see me through another day
My body is aching and my time is up again
I won't make it any other way
Cause I've seen fire and I've seen rain
I've seen sunny days that I thought would never end
I've seen lonely times when I could not find a friend
But I always thought that I'd see you again.

I've been working my mind through an easy time
My back turned towards the sun
Lord knows when the cold wind blows it'll turn your head around
Well all the times on the telephone lines
To talk about the times to come
Sweet dreams and flying machines
And pieces on the ground
I've seen fire and I've seen rain
I've seen sunny days that I thought would never end
I've seen lonely times when I could not find a friend
But I always thought that I'd see you baby.

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•EVERYTHING'S TUESDAY

(As recorded by Chairman of the Board/Invictus)
RONALD DUNBAR
DAPHNE DOZIER
EDYTH WAYNE

My heart was a lonely house where strangers wandered in and out
Until Tuesday my love has come and gone with days running on and on like a marathon
Until Tuesday everything is Tuesday feeling light headed and woozy
Everything's been rosy since the day sweet Tuesday chose me
I wanna thank her, thank her, thank her
I wanna thank her, I wanna thank her for loving me
Sweet Tuesday, darling Tuesday.

Now I'm riding high on a ferriswheel up in the sky with my Tuesday
For the rest of my years nothing but good times with my dear sweet Tuesday
Everything is Tuesday feeling light headed and woozy
Everything's been rosy since the day sweet Tuesday chose me
I wanna thank her, thank her, thank her
I wanna thank this girl of mine
I wanna thank her for loving me
Sweet Tuesday, darling Tuesday
Everything is Tuesday, Tuesday
Every step I make is with my Tuesday.

Too lonely to be free I walk the streets in search of me
Until Tuesday just a shadow on the wall shrinkin' small
But with Tuesday I stand ten feet tall
Everything is Tuesday, feeling light headed and woozy
Everything's been rosy since the day sweet Tuesday chose me
I wanna thank her, thank her, thank her
I wanna thank her, this girl of mine
I wanna thank you, thank her for loving me
Sweet Tuesday, darling Tuesday
Now I'm riding high on a ferris wheel up in the sky with my Tuesday
For the rest of my years nothing but good times with my dear sweet Tuesday
Everything is Tuesday feeling light headed and woozy
Everything's been rosy since the day sweet Tuesday chose me
I wanna thank her, thank her, thank her.
I wanna thank this girl of mine
I wanna thank her for loving me
Sweet Tuesday, darling Tuesday
Everything is Tuesday, take Tuesday Tuesday
Every move I make is my Tuesday.

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•ONLY YOU KNOW AND I KNOW

(As recorded by Dave Mason/Blue Thumb)
DAVE MASON

Only you know and I know
All the loving we have to show
So don't refuse to believe it by reading too many meanings.

Cause you know that I mean what I say so don't go
And ever take me the wrong way
And you know you can't go on getting your own way
Cause if you do I'm gonna get you some day.

We're both here to be pleasing
Oh no, no not deceiving
But it's hard to believe in, when you've been so mistreated.

If I seem to mislead you
It's just my craziness coming through
But when it comes down to just two
I ain't no crazier than you.

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•COMIN' BACK TO ME

(As recorded by Smith/Dunhill)
DEL SHANNON
BRIAN HYLAND

I'm standing at the oceans front door
Lookin' up and down an empty shore
Thinkin' of the days that used to be.

And she's comin' back to me, comin' back to me
Bringin' her sweet love make it like it used to be
Gonna give it all to me wooooooooooo

I've been hurtin' all over since she's been away
But it's gonna get better cause she's on her way
Comin' in today she's ah, ah, ah
She's been gone seems like a long time
They kept us apart and tried to change her mind
She could only weep but she's comin' back stronger,

And she's comin' back to me, comin' back to me
Bringin' her sweet love make it like it used to be
Gonna give it all to me wooooooooooo

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PARADE OF SONG HITS

•EL CONDOR PASA

(As recorded by Simon & Garfunkel)
PAUL SIMON
I'd rather be a sparrow than a snail
Yes I would
If I could
I surely would.

I'd rather be a hammer than a nail
Yes I would
If I could
I surely would.

Away, I'd rather sail away
Like a swan that's here and gone
A man gets tied up to the ground
He gives the world its saddest sound.

I'd rather be a forest than a street
Yes I would
If I could
I surely would.

I'd rather feel the earth beneath my feet
Yes I would
If I only could
I surely would.

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•LOOKIN' OUT MY BACK DOOR

(As recorded by Creedence Clearwater Revival/Fantasy)
JOHN C. FOGERTY
Just got home from Illinois
Locked the front door, oh boy!
Got to sit down take a rest on the porch
Imagination sets in pretty soon I'm singing
Doo doo doo, doo doo doo
Lookin' out my back door.

There's a giant doing cartwheels
A statue wearing high heels
Look at all the happy creatures dancing on the lawn
A Dinosaur Victrola listening to Buck Owens
Doo doo doo, lookin' out my back door.

Tambourines and elephants are playing in the band
Won't you take a ride on the flying spoon?
A Wonderous Apparition provided by magician
Doo doo doo lookin' out my back door
(Repeat)

Bother me tomorrow today I'll buy no sorrows
Doo doo doo lookin' out my back door
Forward troubled Illinois
Lock the front door, oh boy!
Look at all the happy creatures dancin' on the lawn
(Repeat)
Doo doo doo lookin' out my back door.

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•RAINBOW

(As recorded by Marmalade)
WILLIAM CAMPBELL
THOMAS MCALEESE
Rainbow, look me up, look me down
Rainbow, you were fun to have around
I was dreaming of the love I had to share
Never thinking you were here and you were there
Not a word, not a sound
Couldn't see or even feel the ground
Pot of gold I was sold
By the way you let it fly.

Now I'm changing for the better for the day
Feel like singing all the colours you convey
Come on home keep me warm and love me till the new day is born
And I pray you will stay forever in my eyes.

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•(I Know) I'M LOSING YOU

(As recorded by Rare Earth/Rare Earth)
N. WHITFIELD
E. HOLLAND
C. GRANT
Your love is fadin'
I can feel your love fadin'
Girl it's fadin' away from me
'Cause too much your touch has grown cold
As if someone else controls your very soul
I'll fool myself as long as I can
And feel the presence of another man
It's there when you speak to me
It's just not the same
Oh baby, I'm losing you
It's in the air
It's everywhere
Oh, baby, I'm losing you.

When I look into your eyes
A reflection of a face I see
I'm hurt, down-hearted and worried, girl
'Cause that face doesn't belong to me
It's all over your face
Someone's taken my place
Oh, oh oh baby, I'm losing you
You try hard to hide
The emptiness inside
I can tell I'm losing you, losing you.

I don't wanna lose you
I can tell when we kiss all the tenderness I missed
Oh little girl, I'm losing you
Girl, I can feel it in my bones
Any day you'll be gone
Oh, baby, I'm losing you
Oh my dear what happened to the loves we shared
Oh baby, I'm losing you.

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•OUT IN THE COUNTRY

(As recorded by Three Dog Night/ Dunhill)
P. WILLIAMS
R. NICHOLS
Whenever I get to leaving it all behind
Or feel the need to get away
I find a quiet place far from the human race
Out in the country
Before the breathing air is gone
Before the sun is just a bright spot in the night time
I'll tell rivers not to run
I'll stand alone and take back something worth remembering.

Whenever I feel them closing in on me
Or need a bit of room to move
When life becomes too fast
I find relief at last
Out in the country
Before the breathing air is gone
Before the sun is just a bright spot in the night time
I'll tell rivers not to run
I'll stand alone and take back something worth remembering.

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•DON'T PLAY THAT SONG (You Lied)

(As recorded by Aretha Franklin/ Atlantic)
AHMET M. ERTEGUN
BETTY NELSON
Don't play that song for me
It brings back memories of days that I once knew
The days that I spent with you
Oh no, don't let it play
It fills my heart with pain
Please stop it right away
I remember just-a what it said
It said: "Darling, I love you"
You know that you lied
"Darling, I love you"
You know that you lied
"Darling, I love you"
You know that you lied, you lied, you lied, lied, lied, lied.

Remember on our first date
You kissed me and you walked away
You were only seventeen
I never thought you'd act so mean
But baby you told me you loved me
You told me you cared
You said, "I'll go with you darling almost anywhere
But darling, you know that you lied, lied, lied, lied, lied.

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PARADE OF SONG HITS

•SNOWBIRD

(As recorded by Ann Murray)
GENE MACLELLAN

Beneath this snowy mantle cold and clean
The unborn grass lies waiting for it's coat to turn to green
The snowbird sings the song he always sings
That speaks to me of flowers that will bloom again in spring
Anything that it would tell me that's the thing that Iwould do
But now I feel such emptiness within for the thing I want the most in life is the thing that I can't win.

Spread your tiny wings and fly away
And take the snow back with you where it came from on that day
The one I love forever is untrue
And if I could you know that I would fly away with you
The breeze along the river seems to say
That you'll only break my heart again should I decide to stay
So little snowbird take me with you when you go to that land of gentle breezes where the peaceful waters flow.

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•JULIE DO YA LOVE ME

(Produced for records by Jackie Mills for Wednesday's Child Productions)
(As recorded by Bobby Sherman)
TOM BAHLER

Being alone at night makes me sad girl
Yeah it brings me down all right
Tossin' and turnin', and freezin' and burnin' and cryin' all thru the night yeah yeah
Julie, Julie, Julie do ya love me?
Julie, Julie, Julie do ya care?
Julie, Julie, Julie are you thinking of me?
Julie, Julie, Julie will you still be there?

We had so much fun together
And I was sure that you were mine
But leaving you baby is drivin' me crazy
It's got me wondering all the time yeah, yeah
(Repeat chorus).

Honey you cried the day I left you
Even though we both knew I couldn't stay
But baby remember I'll be back in September
But till then I'll write you every day yeah yeah
(Repeat chorus).

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•SOLITARY MAN

(As recorded by Neil Diamond)
NEIL DIAMOND

Melinda was mine till the time
I found her holding Jim, loving him
Then Sue came along, loved me strong
That's what I thought, me and Sue, but that died too.

Don't know that I will part until
I can find me the girl that will stay
And won't play games behind me
I'll be what I am, a Solitary man
Solitary man.

I've had it to here
Being where love's a small word
Part-time, thing, paper ring
I know it's been done
Having one girl who will love me
Right or wrong, weak or strong.

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•I'VE LOST YOU

(As recorded by Elvis Presley/RCA)

KEN HOWARD
ALAN BLAIKLEY

Lying by your side I watch you sleeping and in your face the sweetness of a child
Murmuring a dream you won't recapture tho' it will haunt the corners of your mind
I've lost you, tho' you're near me
And your body's still as kind
I've lost you on the journey but I can't remember where or when.

Who can tell when summer turns to autumn and who can point the moment love grows cold?
Softly without pain the joy is over tho' why it's gone we neither of us know
I've lost you, oh, I've lost you
I don't reach you anymore we ought to talk it over now
But reason can't stand in for feeling.

Six o'clock the baby will be crying, and you will stumble sleeping to the door
In the chill and sullen grey of morning we play the parts that we have learned too well
I've lost you, oh, I've lost you
Though you won't admit it's so
I've lost you on the journey but I can't remember where or when.

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•GROOVY SITUATION

(As recorded by Gene Chandler)
HERMAN DAVIS
RUSSELL LEWIS
Chorus

That girl I'm gonna make her mine
If it takes all night
That girl I'm gonna make her mine
If it takes all night

Good evening sweet darling
May I ask your name
You seem to be lonely
Well don't worry I'm feeling the same
Oh, it's a groovy situation
A splendid combination

That we should meet
At a time like this
Oh, it's a groovy situation
A splendid combination
Your something that
I just can't miss

It's been a long time sweet darling
Since love has come my way
But I'm trying so hard
To find the right words to say
Oh, it's a groovy situation
A splendid combination
That we should meet at a time like this
Oh, it's a groovy situation
A splendid combination
Your something that I just can't miss

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•LONG AS I CAN SEE THE LIGHT

(As recorded by Creedence Clearwater Revival/Fantasy)
JOHN C. FOGERTY

Put a candle in the window
'Cause I feel I've got to move
Tho' I'm goin' I'll be coming home soon
Long as I can see the light.

Pack my bag and let's get moving
'Cause I'm bound to drift awhile
When I'm gone you don't have to worry
Long as I can see the light.

Guess I've got that ol' travelin' bone
'Cause this feeling won't leave me alone
But I won't be losin' my way
Long as I can see the light.

Put a candle in the window
'Cause I feel I've got to move
Tho' I'm goin' I'll be coming home soon
Long as I can see the light.

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CREEDENCE CLEARWATER REVIVAL – an eleven strong group.

CREEDENCE CLEARWATER REVIVAL Are Really An 11 Piece Group

"After many years of continued hardship and struggling, you really get to know who your friends are," Creedence Clearwater Revival's ever-smiling bass player Stu Cook said. "Everyone on our payroll is just that....a good friend."

Group member Doug "osmo" Clifford added: "It's the same within the group. In a lifetime you are lucky to have one true and honest friend. I have three.

"We were friends long before we became a band and personally I think that's why we eventually made it. As friends we continually help each other."

Though you only see Doug, Stu and the Fogerty brothers, John and Tom, playing on stage Creedence Clearwater Revival are in fact eleven strong.

You often read in the underground press about groups that state that they really are a commune. But if you care to examine the validity of their statements you will in fact discover that the group are the only breadwinners among a tribe of unproductive hangers on, groupies, casual friends, children, parrots, cats and dogs.

In most cases they hinder instead of help the progress and productivity of the group, usually drawing heavily on their financial resources.

Creedence are without a doubt the most together and self sufficient group in the business. In fact every member of the unit is a personal friend of long-standing of each and everyone in the group. More than that, they all work in complete harmony towards a most definite goal.

By sheer coincidence there are no less than THREE Bruce's in the entourage. First off is tour and road manager, Bruce Young, physically a giant but by nature a most kind and gentle being.

Then there is Bruce Koutz, one half of their unbeatable equipment team. And last but not least, Bruce Burns, also known as Captain America....sound engineer and breaker of young girls' hearts.

It was Bruce Young also known as Jesus (after you've met him you'll know why) who Stu Cook talked about first of all.

"Bruce used to hang around with us and help set up the equipment when we were Deno and Carlo's. At the time he was working as a youth counsellor in a juvenile detention center."

Referring to those still fresh memories, he continued: "In those very early days we'd even go out and set up our own equipment at the Fillmore West, in San Francisco. After which we'd reappear with our instruments and go out on stage and play."

Retelling how the other members joined the Creedence fold, Stu disclosed: "Koutzy was Tom and Doug's mailman, while Ray Francois, who is our other equipment man, was originally our butcher!"

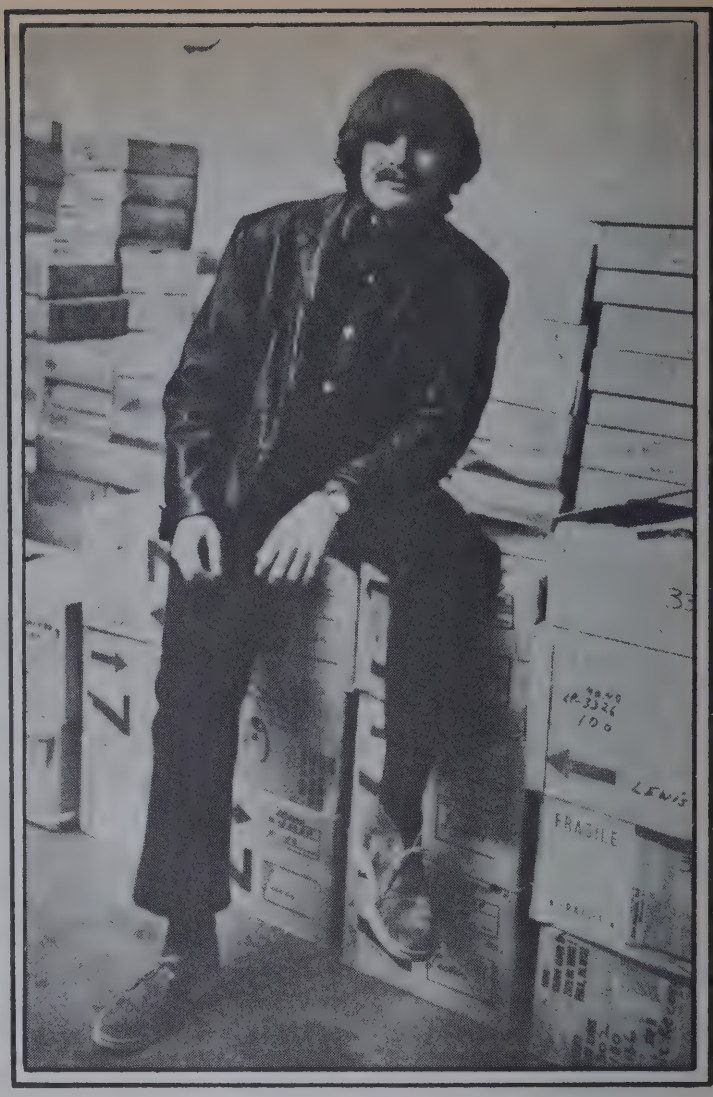
Then speaking about their very aimiable and non-hustling press officer, Jake Rohrer, Stu had this to say: "Jake, like everyone else is an old friend, from our high school days. At one time Jake was an auto salesman and it just so happened that we all had French cars in various roadworthy conditions. When we were all broke, which was quite often the case then, Jake used to fit us all with spare parts, never asking for payment.

"As soon as Creedence got enough bread together we hired them all. And that's how we've remained.

The latest aquisition to the family has been the near legendary Captain America, alias Bruce Burns, who surprised everybody with his hitherto unknown talent and versatility when he got up on stage one evening and performed at the famed, Club Den Grome in Copenhagen when Creedence Clearwater were on the very successful European tour they've just made.

"He really understands what we want and sees that we get it," Cosmo Clifford declared; "Bruce even went so far as to get copies of all our albums and singles and studied them for two weeks so that he could help us recreate our record sound effectively on stage.

Those of you fortunate enough to have seen a Creedence Clearwater Revival concert will agree that he's done a most commendable job. In actual fact it takes Captain America,



CREEDENCE JOHN FOGERTY

Koutzy and Ray all of six hours to unpack, check assemble and recheck all the complex equipment prior to each performance.

Everywhere that Creedence Clearwater goes you are bound to find another member of the Fogerty family in attendance, namely their younger brother and official lensman, Bobby, who documents their every movement on celluloid. "Young Bobby really had his mind well and truely blown on our eventful European trip, "Stu said with a wide grin remembering some of the less printable episodes.

Though she never takes to the road with the Creedence entourage, a pretty secretary Mary Walsh is the eleventh and equally essential member of the team. While the gang goes out to play, Mary stays behind to hold the fort or more specifically the "factory."

For that is what Creedence's headquarters in Oakland, California is called.

A converted warehouse storing many diverse amenities and the title of their new album. Included is the group's comfortable practice studio, richly carpeted in red and surrounded by twelve foot blue velvet drapes. An indoor basketball court, plus pingpong and pool tables, administrative offices and the large wagon in which all the group's tons of equipment is transported right across America.

It was Stu who summed up exactly where they are all

(continued on page 55)

CHART SCENE

The rock world deals with charts. Newspapers, magazines, radio stations -- they all have them, replete with bullets, arrows, stars denoting swift rise and sudden demise of single or album. There are Top Twenty, Boss Thirty, Hot 100's.

We know what they look like now. . .but it might be an idea to take a glimpse at how they looked THEN.

There were even charts of a sort in 1914, listing the songs most heard in either New York, Chicago and San Francisco Vaudeville. . . "Off With The Old Love, On With the New", "Where was Moses when the Light Went Out?" and such titles.

But by 1940 the charts were approximately like they are today: a National and Regional Best Selling Retail Record chart had been established by the trade magazine of the record industry, Billboard. There was also a chart of Leading Music Machine Records, for sheet music and radio plugs.

With Billboard's permission we are reprinting their chart for December 7, 1940 -- thirty years ago.

1. Only Forever.....BING CROSBY
2. Trade Winds.....BING CROSBY
3. We Three.....INK SPOTS
4. Beat Me Daddy (Eight To The Bar).....WILL BRADLEY
5. Maybe.....INK SPOTS
6. Pompton Turnpike.....CHARLIE BARNET
7. Ferryboat Serenade.....KAY KYSER
8. Scrub Me Mama.....WILL BRADLEY
9. Ferryboat Serenade.....ANDREWS SISTERS
10. We Three.....VAUGHAN MONROE

Not much variety here, mainly bands and solo artists, with Bing Crosby dominating and the Ink Spots showing up -- these acts are still around. Orchestra leader Will Bradley was right in the middle of his novelty - boogie phase.

But it's mainly a bland, pop novelty chart.

The chart for December 9, 1950 doesn't show much improvement either, except there are more names still around, naturally, but it's still the pop novelty thing.

1. The Thing.....PHIL HARRIS
2. Harbor Lights.....SAMMY KAYE
3. Tennessee Waltz.....PATTI PAGE
4. All My Love.....PATTI PAGE
5. Harbor Lights.....GUY LOMBARDO
6. Thinking Of You.....DON CHERRY
7. Goodnight Irene.....GORDON JENKINS/WEAVERS
8. I'll Never Be Free.....KAY STARR, TENNESSEE ERNIE
9. Nevertheless.....PAUL WESTON
10. Bushel and a Peck.....BETTY HUTTON/PERRY COMO

(Reprinted by permission)

However there was an important step forward twenty years ago -- the Top Ten best selling rhythm and blues chart had appeared.

1. Anytime Anyplace Anywhere.....JOE MORRIS
2. Please Send Me Someone To Love.....PERCY MAYFIELD
3. Teardrops From My Eyes.....RUTH BROWN
4. Bad Bad Whiskey.....AMOS MILBURN
5. Oh Babe.....J. PRESTON, B. EVANS
6. Every Day I Have The Blues.....LOWELL FULSON
7. Blue Shadows.....LOWELL FULSON
8. Wedding Boogie.....M. WALKER, LITTLE ESTHER, JOHNNIE OTIS
9. Oh Babe.....R. MILTON
10. Shotgun Blues.....LIGHTNIN HOPKINS

(Reprinted by permission)

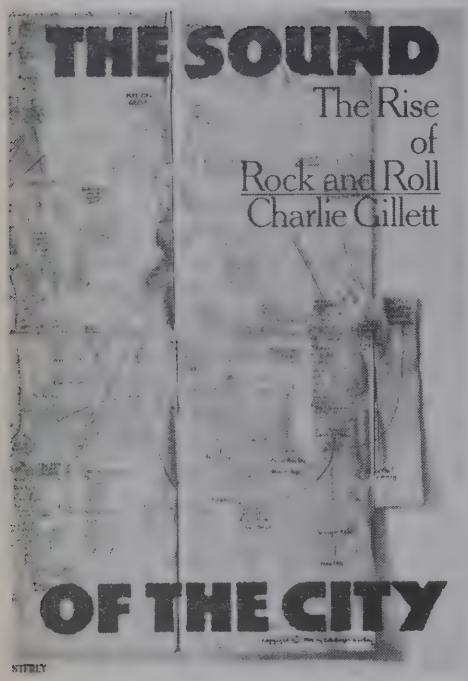
Several classics here both in material and singers. Joe Morris, No. 1, was basically a jazz artist with "The Spider" as his big hit, Mayfield's hit was a top single, r & b, of the year and was recently revived by B. B. King. Ruth Brown is still recording and "Teardrops" was one of the first of the r & b hits that was arranged (by Budd Johnson of the Alan Freed orchestra) rather than just using a studio head arrangement which was more usual for the time.

Lowell Fulson, Lightnin' Hopkins were full fledged blues artists who moved into the r & b field as well while Amos Milburn was one of Aladdin's most important artists at the time. This was one of his series of alcoholic songs. Little Esther recently returned to the recording scene, cutting for Atlantis and Johnny Otis has never been away, still working hard for r & b on the West Coast.

PERRY COMO -- one style of pop.

RUTH BROWN -- enter rhythm and blues.

ROCK BOOKS



THE SOUND OF THE CITY The Rise of Rock and Roll by Charlie Gillett (Outerbridge and Dienstfrey). Gillett is a writer from England who has been concentrating via weekly columns on the vintage rock sounds and here puts all his knowledge, which is considerable, between hard covers. The field of rock books may be getting overcrowded but Gillett conceived his idea back in 1966 when he was looking for a subject for a masters' thesis. He came to New York to research it, mainly in the library of the Lincoln Center where all sorts of magazines are stored and microfilmed, and added to this raw material back home in England by talking to and meeting the rock freaks.

In his introduction to this impeccably detailed work, Gillett observes: "Rock and roll was perhaps the first form of popular culture to celebrate without reservation characteristics of city life that had been among the most criticized. In rock and roll the strident repetitive sounds of city life were, in effect, reproduced as melody and rhythm."

Gillett's book takes a close look at the circumstances that produced this music and he makes the point that rock was the first ever regional music -- at least its origins -- to make it on a national scale. Country music and the old swing style had occasionally been popular but have never boomed like rock.

Gillett also concentrates on the rise of the black singer in rock and roll. He notes: "Whereas during the Forties and Fifties there were rarely as many as three black singers simultaneously in the popular music hit parades, after 1956, at least one fourth of the best selling records were by black singers." Before rock, the black singer sang in a white, crooning style, says Gillett, afterwards they had their own thing. He also points out that Fats Domino presented more of the black culture to white people than Nat King Cole had done and Ray Charles presented even more than both "for a while anyway". He also observes that as r& b turned into pop-gospel and finally soul music and became widespread nationally, the civil rights movements went from boycott, to demonstration to riot.

Admitting that there was never a complete boycott of Negro music, Gillett does think that there has been two kinds of assimilation. "One of these was to accept black singers who adopted styles that were specially developed for the white audience (and so had little relation to styles popular with the black audiences). The other was to take a song or style from the black culture and reproduce it using a white singer," comments Gillett.

But in the late Forties and Fifties the switch occurred -- when the media was forced to listen and finally accept rock music because the group of teenagers interested in genuine black rhythm and blues had, by 1956, become so large. The big radio stations, at first resisting, were finally forced to program it or lose listeners to the smaller stations that did play them.

"The major recording companies, which had recorded black singers with white styles, or white singers with black songs, yielded to smaller independent companies that recorded black singers with their own songs and styles," says Gillett. He provides much data, information and statistics to bolster this fact.

Gillett spends a lot of time with the form of rock songs, to support completely his thesis about it being the sound of the cities.

Discussing the past he notes that traditionally, pop music had three avenues of expression -- sentimental, melodramatic and trivial-novelty, with most of them concerning love but rarely going very deeply into the subject.

Gillett writes: "Only by determined resistance to this fare did the audience of the mid Fifties force the music industry to provide something else: rock 'n' roll....(it) was an improbable cultural mixture that had magical effects on those who heard it....cars, streets, suede shoes, alleys, hotels, motels, freeways, juke boxes, stations, parties and parents provided the context in which singers began to consider love that not only had physical effects but also was not inevitably eternal."

And as hope for the future Gillett says that now, more than ten years later, younger people raised on rock are in executive positions in the record companies. Rock's influence on these people "in all likelihood, is responsible for the rapid acceptance of radically new styles by companies that once adamantly resisted the novelty of rock 'n' roll."

In his book Gillett brings out the five styles of rock which were current between 1954 and 1956 and provided the genesis of it all -- northern band rock 'n' roll (Bill Haley), New Orleans dance blues, Memphis country rock (also known as rockabilly), Chicago rhythm and blues, and vocal group

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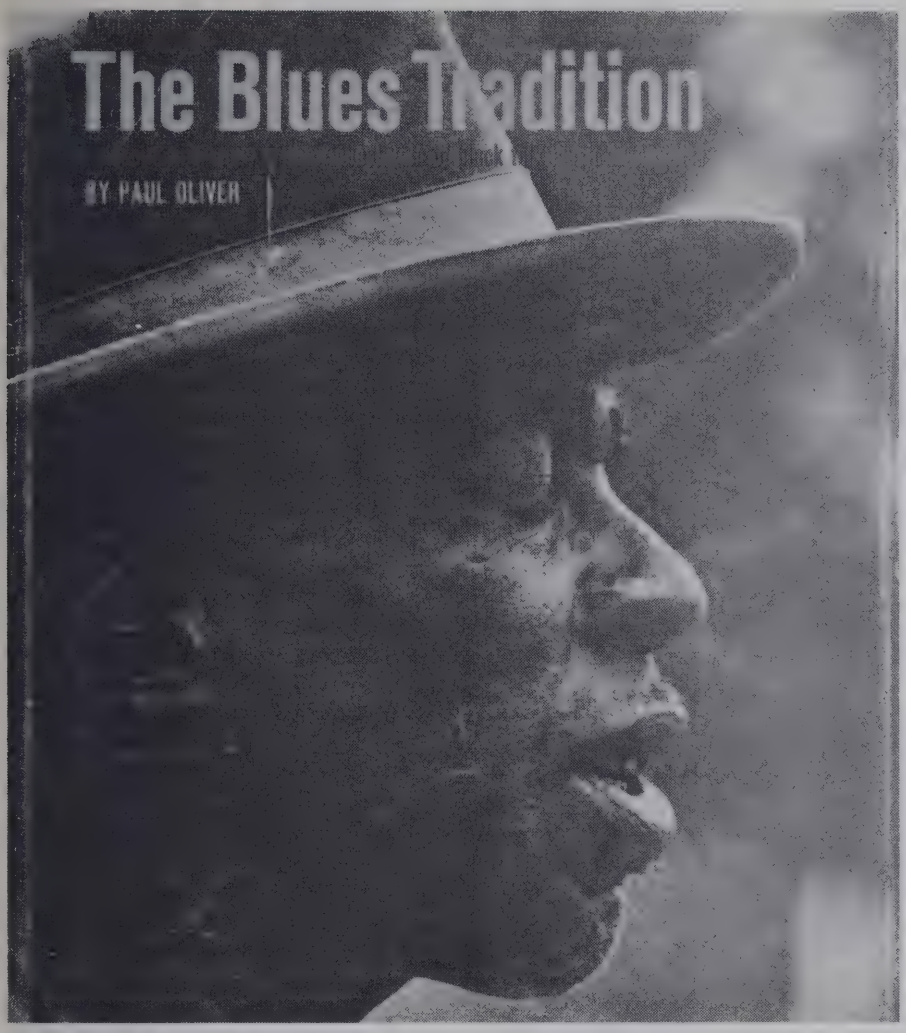


rock 'n' roll. He also discusses censorship, the major companies, the indie record company, and takes it right up to a chapter called "The End of the Revolution". In all one of the most fascinating and clearly defined books about the subject.

ASPECTS OF THE BLUES TRADITION by Paul Oliver (Oak Publications Inc.). Oliver is one of the scholars of the blues, by which he means the real blues – he doesn't go into the modern soul field although he does accept electric guitars and so forth. Oliver was one of the very first to be writing about blues regularly and in fact several of the chapters in his latest book are amplifications of material he first put down in 1955 and 1960.

But dealing with the blues as folk music in those early decades he turns up some surprising statistics: Mamie Smith's "Crazy Blues" recorded in 1920 and widely regarded as the first vocal blues record made sold 75,000 copies in the first month of release and eventually went to an 800,000 total on the Okeh label. A Mary Stafford version (cover version, I suppose) hit the 600,000 mark by the time sales fell off.

In 1925 there was evidence that three companies handling what was then termed "race records" sold between five and six million annually. And at this time the Negro population of America was only double that figure, which meant that the average Negro went very heavily in buying his singles. Even the high priced Bessie Smith 78s (high for the time - 75 cents) sold over 20,000 per issue and an average country blues item could rack up between 8-10,000.

Oliver quotes examples in his book of the early strength of the blues catalog: in the score of years preceding 1942 there were about 19,300 known titles in the "race" categories, which meant that something like 10,000 blues titles had been recorded. And remember that these years included the critical Depression era when there were few "race" records released at all. When the rhythm and blues and rock revolutions occurred later there was an enormous bedrock of authentic blues for them to fall back and over.

But Oliver sees hard times ahead for his kind of blues: "Today the blues is threatened by pressures of mass media and commercial exploitation which may obliterate its character as a music form. On the one hand blues has been absorbed by popular music throughout the world with consequent damage to its identity; on the other, the blues itself has absorbed the modes of expression of the church until the qualities of each have been submerged in soul music, which exploits the intensity of expression of religious song, the form and instrumental character of the blues and the maudlin sentiments of pop music.

"Facile but skillful imitation by young white singers has further obscured the individuality of the blues and it seems likely that the future of the blues as the 'song of the folk' as a 'spontaneous utterance filled with characteristics of rhythm, form and melody' is likely to be a brief one.

"The blues may become a self conscious art music and as such survive in a new form, but its days as a folk music may be numbered."

Obviously Oliver thinks that Motown, Clapton, and the Rolling Stones have a lot to answer for in his blues book.

But Oliver loves his blues and writes with deep respect. This book, his third on the subject, gets into some fascinating sidelines, discussing the blues devoted to Santa Claus, Joe Louis and John Henry, blues about the policy game or numbers racket, and a hair-raising treatise on the "blue" blues.

It is a book for the serious student and someone who takes the broad view of the whole subject. □ Ian Dove

E OLDIES A LOOK AT THE

BUDDY KNOX

BUDDY KNOX -- just country music with a drummer.

"Party Doll" 250 Nights A Year For 15 Years

Sweating a bit after singing one fast number after another for more than half an hour, Buddy Knox leans towards the mike.

"Here's one that an awful lot of people have asked for, so we're gonna do it one more time. 'Party Doll!' "

And off he goes into that song of yearning for a girl "to be with me when I'm feelin' wild."

From the time when it first became popular (January 1957) Buddy has sung "Party Doll" twice a night, 250 nights a year for fifteen years. But audiences still want to hear it and he manages to make it exciting for them every time.

Although he has not been one of the magic names to rock 'n' roll fans, Buddy Knox was one of the first great rock 'n' roll stars in the United States and along with his Texan friend Jimmy Bowen on package tours with Gene Vincent, Eddie Cochran, the Everly Brothers, Frankie Lymon and the Teenagers, the Cadillacs, LaVern Baker, Buddy Holly, and the Crickets, Little Richard, Chuck Berry, Bo Diddley, Paul Anka.

Jimmy Bowen who never had such a good rock 'n' roll voice as Buddy, is now a producer for Warner Reprise: he did the Kenny Rodgers and the First Edition hits, among many others.

But Buddy Knox has maintained his singing career. He had a second million seller for Roulette, "Hula Love" (1957), then moved to Liberty where he cut a lot of former r and b hits (and also re-recorded "Party Doll" on United Artists.

Buddy now lives in Vancouver where he owns a night club. Like Ronnie Hawkins he has been able to make a living touring through Canada but Buddy has been recording regularly and with more success.

Every six months or so he has gone down to Nashville to cut some 'rockin' country' singles for United Artists, of which "Gypsy Man" was one of the most successful.

A recent tour of both the United States and England established that he is still a great performer. It was a pity that most of the people who gave so much coverage to Ronnie Hawkins didn't give some space to Buddy as well, but maybe this will help redress the balance for a great rock 'n' roller.

The story of how "Party Doll" came to be made is interesting and in many ways typifies the rise to stardom of young Southern singers in the mid Fifties.

Buddy told me the story and I taped the conversation.

Q: When you started singing everybody that you knew must have been singing country and western music?

BUDDY: Yeah, the total influence on everything we first done was country music. There wasn't anything like that around, that we knew of anyway. So all my influence was by way of Hank Williams, Marty Robbins and a few people like that.

But no rock'n' roll at all.

Q: So how did you start singing rock 'n' roll?

BUDDY: At the time it really wasn't rock 'n' roll. We didn't really know what it was. The influence was all country music and I think the only thing that made the difference was that we added a drummer to our group. And the drummer made it something else besides country music because at the time country groups didn't use a drummer at all, they used a rhythm guitar and a bass as the beat.

So when we added a drum – which we didn't really have so we used a cardboard box and a snare brush – this gave the back beat to the group. We figured it needed something else so you could dance a little better, so we tried it out and as a result it wasn't the rock 'n' roll it became, but the same thing as a brand new guy that was going around the country, named Elvis Presley, was doing. So we were playing pretty well the same type of music he was.

Q: Was there any difference in the reaction of adults and teenagers?

BUDDY: No, it was a different scene to what it is today. When we started using drums it just meant the music was easier to dance to for some reason. I don't know why, it just seemed like the drums naturally fit in there, so we used drums.

There was no adult-teenage question at all that I remember. Everybody liked the same kind of music because that was the only type of music there was. Country music was pretty well the dominant music, apart from big band music. For a more sophisticated sort of person there was progressive jazz. Of course the jazz groups used drums but we just got the idea that country music wasn't going as it should have been so we added drums.

And it went.

Q: A lot of singers like Presley have said that they were influenced particularly by black singers. Was that true for you?

BUDDY: No. Until we got to New York, a lot later on, I don't remember ever hearing a record by a colored singer. It was all country music.

Q: Can you tell me the story of how "Party Doll" came to be made?

BUDDY: The way we started out – myself, a boy named Jimmy Bowen and Donny Lanier and a little fella from Dumas, Texas, whose name escapes me right now, a high school band drummer, all got together at the University. I had been playing with a little country band quite a few years before that and had known Buddy Holly and Roy Orbison and Jimmy Dean by way of the high school days and by way of the first part of the university days.

And I had written "Party Doll" and "Hula Love" quite a few years before I met Jimmy Bowen and Donny Lanier – I hate to say the year because it's been quite a few years so let me leave that out if I can.

So we put a band together called the Rhythm Orchids at the university and started playing for beer bashes and local happenings and dance things and it went quite well, especially when we added the drummer. When we added the drummer we had good danceable type music that was comparable to the university dance band, except that we were playing something that the people liked a little more than they had – rockin' country music, more or less.

We wanted to cut a record strictly for ourselves, something we could drag out in 15 or 20 years time to play to the kids and say "This is what we done back in school." So we got in touch with Norman Petty at a little studio in Clovis, New Mexico, that Norman had and he said, "Sure come on over, and we'll fix you up with a record and you can take it back home with you."

So we took "Party Doll" and "I'm Stickin' With You" which I and Jimmy recorded strictly for ourselves with no commercial ideas at all about it. We didn't have a label or anything.

We weren't even interested in going on a label at all, it wasn't for commercial purposes. But some of the kids back home heard the little record we took back with us and they said, "Wow, why don't you put that out on a record and sell a few?" and we thought, "Whew, sell a few and we'll make a few dollars, maybe."

So we put together the Triple D label, which was the first label, you know, named after a radio station in Dumas, Texas, KDDD.

We peddled these records round ourselves and we sold a few hundred of them when we ran out of money. I don't know where the money went but we ran out of money. So a man in Littlefield, Texas got in touch with us and he had a label. And he said, "Look, why don't we make a company out of this and I'll give you half the company and we'll go together?" We did and it was called Blue Moon Records. So we released the same songs on Blue Moon Records.

About the same time somebody had sent a copy of our record to New York. It took New York a couple of months to get hold of us and we'd been selling on two labels, Triple D and Blue Moon. But then New York offered us a good contract and offered some good front money and round trip plane tickets to New York to come in and sign contracts.

Which naturally after being wined and dined and all that, we did.

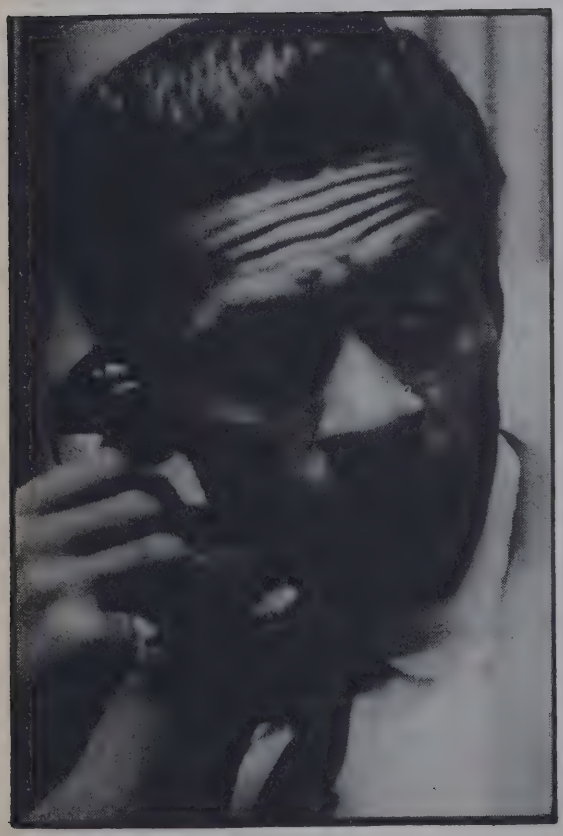
The next thing we knew was "Party Doll" hit the No. 1 spot and Jimmy's "I'm Stickin' With You" made the Top Ten, I think about seven or eight, somewhere around there and from then on it was just gangbusters for the next few years, and we were just puffin' trying to keep up with things.

Q: When you got to New York did you start getting new influences?

BUDDY: The influence at home, to go back just a little bit, was primarily country music. There wasn't any colored element to the music at all down there. But when we got to New York we ran into the rhythm and blues groups, Bo Diddley and Chuck Berry, and ran into those guys and, wow,

(continued on page 62)

JUST CRUISIN' AROUND- REMEMBER WHEN?



CHUCK BERRY -- starts off a seven volume cruisin set.

Cruisin' (krew-zin) v. Teenage custom of driving around, primarily to listen to pop music stations on the car radio while observing other kids and cars doing the same thing; popular all over the United States, beginning in the mid Fifties.

There are now seven albums out devoted to the strange nostalgic art of cruisin' around, titled "A History of Rock 'n' Roll Radio (Cruisin' the Fifties and Sixties)". And it's just that -- some 84 leading song hits from those seven years when rock 'n' roll happened complete with authentic radio commercials, jingles, promotions, news and weather -- and 84 song hits from 1956 through to 1962.

Each album is not just a collection of the top pops of that year but a total recreation by a top disc jockey (of the year) doing his original program with the newscast simulations and even record hop announcements.

Producer of the series is Ron Jacobs who also produced the widely acclaimed 48 hour long "History of Rock and Roll" that was aired in America, over much of the world and now is also in the Library of Congress, Julliard School of Music and the Lincoln Center, New York. You've come a long way baby....

Jacobs monitored thousands of feet of tape to get his history of rock radio and travelled over 10,000 miles visiting various radio stations and radio markets to get things right and tight. This meant rooting through forgotten files and cluttered basements for old commercials, station promos and jingles.

He also had to get clearance for the 84 different records used of which 42 are certified million sellers, ranging from "Roll Over Beethoven" by Chuck Berry up to "Peppermint Twist" by Joey Dee -- that's 1962, folks!

All the singles are from the Top Thirty of their respective years.

The disc jockeys who appear in the series were all picked after a lot of research through a decade's files of Billboard magazine which included listing all disc jockey mentions. And once they and the material had been

A LOOK AT

selected there was a lot of studio work.

Says Ron Jacobs: "It meant carefully integrating almost 1000 separate cues and timing each year's 'radio program' so it could be mastered for tape in four exactly equal parts. This was done to eliminate any dead space on the cassettes.

"The disc jockeys we chose really went for the idea. One dee jay Dick Biondi of Chicago called his own home town, Buffalo, New York just to get an accurate ten year old weather report to use in his section.

"Another Arnie Woo Woo Ginsburg of Boston showed up in the studio carrying a suitcase full of chrome kazoos, cowbells, oogah horns, and other noisemakers he had used on the air back in 1961 when he had his 'Night Train' show in Boston.

"After laying them out on a towel by the mike with all the care of a brain surgeon about to operate, Woo Woo wailed!

"The full impact of such originally American social, technological, artistic and economic influences as rock 'n' roll and Top 40 radio may not be fully realized in this century. But regardless of what time will ultimately be required to allow full historical perspective there is an obligation to preserve the material so the media itself, not just written reviews and descriptions, will exist for future analysis."

"This isn't just nostalgia – it's history."

A lot of radio stations got behind the seven volume Chess Records series when it first came out.

A Philadelphia station offered listeners a chance to win a genuine '57 Chevy equipped with fuzzy dice, necker knob, lowering blocks and a tape deck -- complete of course with the 1957 "Cruisin' " LP cartridge.

In Los Angeles Hunter Hancock, one of the disk jockies in the series, did his first live show in years to help push the series. He retired from his "Huntin' with Hancock" (the hits, of course) some years ago.

Russ Weird Beard Knight, another feature deejay, also came back on the air to MC a '62 style show at the local drive-in complete with rock movies and live golden oldie acts. □

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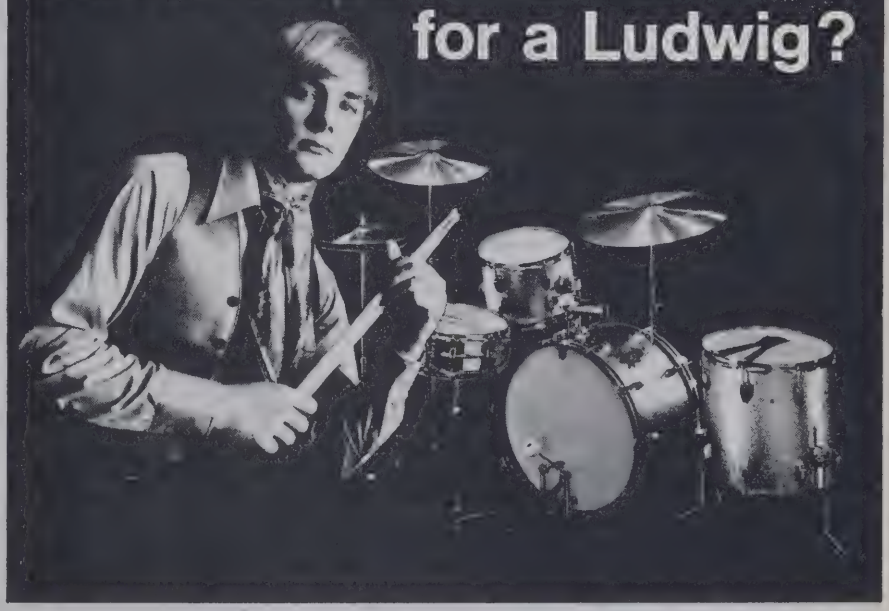

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THE VENTURES

Ten Years

And Still Turning Them Out

Own up. Hands up. Who buys them? Somebody must -- they're ten years old in these days of hard, heavy and progressive rock, with 38 (count 'em, 38) albums issued and 20,000,000 sold in America alone.

The Ventures.

Ten years ago they brought out their first single, "Walk Don't Run" that turned instant gold and they are still around working in the rock culture, if not actually now a part of it. Still here and surviving with only the addition of an organ player (John Durrill) to the original 1960 instrumentation.

K AT THE OLDIES

Ventures leader Don Wilson, rhythm guitar, who was there when it started, says: "We obviously have to reflect the current things that are happening in music to keep our music popular. Of course, we are aware of the times but we have tried to keep a sound that is always identifiable as the Ventures."

The colleges support the Ventures. When polls are taken in the trade papers of the most popular campus artists, the Ventures always end up in the Top 10.

And Japan. Plus other foreign countries.

"Around 90 percent of our personal appearances are made out of the country and we are reckoned to be the biggest selling record act in the Far East. In Japan alone our albums have sold over ten million and we have a standing invitation to return whenever possible," said Don.

In Japan we had as many as 15000 people crowded into a concert hall. We have played where kids literally hang from the rafters, yet when we take a four bar break you can hear a pin drop. It was very unusual to have that kind of attention, quiet attention, at any pop concert, particularly after America. But we are an instrumental group and I guess people come to hear us play."

And in a way the underground progressive groups dig the Ventures. A few years ago the Ventures brought out five guitar instruction records as home teaching courses to learn the rudiments of rock. You can still hear the heavies admit they learned from the group this way.

The Ventures are assured of their place in rock history anyway: they can lay claim to being the first of the rock instrumental groups (lead and rhythm guitar, Fender bass and drums) to set the format. Before the Ventures, instrumental records were always single star performers with rhythm -- like Duane Eddy. But back then the Ventures influenced everybody -- groups like the Shadows in England based themselves on the Ventures sound and became local superstars.

Don Wilson and Bob Bogle are the original group members, meeting in Seattle in 1959 during a period of employment as hard hats on a construction site. After a fruitful period of jamming together, playing school parties and dances -- the usual route -- they made a demonstration tape that Don's mother took around to the recording companies (classic rock'n' roll beginning). Nobody wanted it (classic rock'n'roll setback). So they formed their own company, Blue Horizon Records and recorded with Howie Jackson, drums and Nokie Edwards, bass guitar (classic rock'n'roll initiative).

The record was "Walk Don't Run" which became a local hit was picked up by Liberty and promoted to national fame, taking the group along with it, in 1962 (classic rock'n'roll triumph over adversity).

It was the start for the Ventures with every album making the charts -- at one time there were five in at the same time.

Edwards and Jackson have long gone, replaced by Jerry McGhee, lead guitar, Mel Taylor (brother of Canned Heat's Larry Taylor) drums and Durrill, on organ, added. Taylor has been with the group since 1961.

But the sound and style remain the same -- they have released other people's hits, film and television show themes, beach party albums, dance party discs, Ventures A Go Go, live albums, Christmas and underground albums. All clean, beaty and danceable. Rock's Lestin Lanin.

Now they are moving into films, having just completed their first movie score. □

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new stars on the horizon

CACTUS -- formed from two major groups

Cactus

It's pretty easy to predict that new group Cactus will be a new star on the horizon.

For a start there's Carmine Appice, the drummer. Recognize the name? You should because he joined Vanilla Fudge in 1966 and played with them until late 1969 when he and fellow Fudgemate Tim Bogart left to form...you've guessed it....Cactus.

Says Carmine: "We left because we wanted to get an entirely new sound and this was the way to do it. We think that our music is "pretty real, something that all the people can understand."

Carmine himself wants, eventually, to become a record producer.

Bogart plays bass with Cactus as he did with Vanilla Fudge, is 25 years old, and started playing rock and roll yaketty sax at the age of eleven!

On guitar with Cactus is Jim McCarty who started off playing drums ten years ago. He ran into Mitch Ryder in 1964 and helped him form the Mitch Ryder and the Detroit Wheels package, which is another reason for Cactus' promise. Before joining the group, Jim also worked with the Buddy Miles Express.

Rusty Day met Jim McCarty backstage at one of their Detroit area concerts in 1965, became friends and this led to him joining the Detroit Wheels. When the Wheels broke up Rusty, who plays harmonica and sings, left to join the Amboy Dukes and then formed his own group, the Dealers Blues Band.

But the offer to join up with Cactus was too good to miss. Rusty calls Cactus the "best band I have had the pleasure to work. We play like we are and are very together through high energy waves."

Mungo Jerry

Hollywood was where it happened. Not Hollywood, California where a lot of things happen but Hollywood, near Newcastle under

Lyme, in rural England, where not a lot of things happen, apart from a pop festival organized in June and dotted with heavy names like the Grateful Dead, Ginger Baker's Air Force, Traffic and Jose Feliciano.

It was here that Mungomania arrived.

And if that sounds science fictional, what actually occurred was a little more than fantastic. Mungo Jerry was a group just booked, probably as an afterthought, to plug a few gaps in the festival program. They are a strange group -- no drummer, lightly amplified guitar, a banjo, occasional washboard player, and a string stand up bass, plus a piano, playing good time, jug band, skiffle music, folky material like "Midnight Special", "Take A Whiff on Me" and a song of their own called "In The Summertime".

The 25,000 people at the festival started to applaud after the Mungo's first number. And kept applauding and applauding, waves of it, just growing and growing. Ray Dorset, Mungo's guitarist and singer, asked them to raise their arms high - a forest of arms, wrist watches glinting, shot up. The audience starting throwing paper cups in the air, throwing them and catching them, throwing them again and just moving to the good sounds from Mungo Jerry.

Now this could have just been some good vibrations in the summer sunshine. A festival happening and that's all.

But Mungo Jerry's first single, "In The Summertime" was released and this open air enthusiasm suddenly translated itself into record sales (over 40,000 a DAY) chart positions (No. 1 in two weeks) and a gold disc (one million sold in just over four weeks).

Everybody called it Mungomania. And everybody was glad of the excitement coming at a time when record sales were slow and into the summer slump.

Mungo's loose relaxed style is a possible reaction against some of the moody, tense uptightness of the contemporary progressive rockers -- this is Ray Dorset's theory, although in their early days the group played hard rock, progressive rock, and even country-blues. They were even booked in rock revival clubs where they were praised because they got a sound like the old Sun Records from Memphis when Jerry Lee Lewis, Carl Perkins and Elvis were recording for the company. Mungo were having a lot of name changes at this time and for their rock revival gigs they called themselves Memphis Leather.

On Mungo Jerry's first album there is a deliberate attempt to recreate the early Sun Records sound with a track taken from a 1955 Elvis Presley recording, "Baby Let's Play House" which was from Ray's own collection.

Mungo Jerry comes from a band first formed in London some years ago by Ray and pianist Colin Earl. Joe Rush, a washboard player who still occasionally sits in with the Mungo's made it a trio and finally Paul King, banjo, harmonica, and vocals, and Mike Cole, string bass made it the group it is today. Ray was once an electronic engineer, Paul is a sculptor, Colin a commercial artist and Mike a qualified accountant.

Ray says: "We play spontaneous music. There is no serious message other than 'Be Happy'. But we do take our music seriously." Ray wrote "In The Summertime" which has been in Mungo Jerry's repertoire since March, 1969. It is released on Janus in the U.S. Mungo Jerry found it hard to convince promoters of their worth because they had no drummers, and promoters just didn't trust a group without that kind of pulse.

Now they have no difficulty -- they have moved out of the small clubs into the festival world, playing Paris, Rotterdam, Germany and with an American visit lined up.

Mungomania pays off. ☐ Ian Dove

THE GROUP THAT STARTED Mungomania.

NASHVILLE BEAT

by Tex Clark

Tex Clark

JAMES BROWN back to Nashville for STARDAY session . . Geire Jordan now to DECCA . . EMERY JORDAN has a new record out . . STEVE SAFOS 5655 Berry Creek Road, Houston, Texas 77017 has copies of his latest disk, watch this boy, he is heading for the top . . DEE HESS R. D. 5 Bloomsburg, Pa. has a new disk out, write her for a copy . . BRITE-STAR promotion will NOW produce and cut sessions, so if you are planning a Nashville session, call Brite-Star for the best promotion and session, you can SAVE money on your next session with Brite-Star . . ELVIS PRESLEY at RCA Studios a few weeks ago, for a session . . MRS. FRED LEASON 2 Rdg. Rd. Wintersville, Ohio 43952 has dee jay copies of Blueberry Lane by Bobby Boyle that she will mail out to dee jays . . If you need promotion, or your record is not getting that EXTRA push, contact Brite-Star Promotion 728 16th Ave. S. Nashville, Tn. . . . GUS THOMAS WWVA Wheeling West Va. has pictures for his fans, tell him that you read about him, in our column . . also write to LEE MOORE WWVA WHEELING, W. Va. for his pictures and he has dee jay copies . . dee jays write to HIGH TOWER Records 150 Bradford, San Antonio, Texas for the latest disk by LISERIO . . SALLY MARCUM in town for session, BILLY ORR will do a new session soon . . write to Norman Eldridge 16 Stevens Drive Concord N. H. 03301 for his new record . . write to LONNIE HOLT 211 N. Church St. Livingston, Tn. 38570 he has a real winner out . . one of the best writers in a long time is Fremont Gertz, we will be running space on him real soon . . NORTHLAND Records 124 Clover St. Holland, Mich. has leased several records to 7 foreign countries. For complete Dist. and sales, this label is on the way UPPP . . SUDIE CALLAWAY has a new Dist. on AVE. S. records, for dee jay copies write Brite-Star promotion 728 16th Ave. S., Nashville, Tn. 37203, send all material for this column and records for review to TEX CLARK 728 16th Ave. S., Nashville, Tn. 37203.

STEVE SAFOS

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A new duo-tenor marching drum set joined Ludwig's recently introduced Timp-Tom Trio Combinations for new sound colors on the march. Each drum in both groupings is fully tunable.

A new 20 - inch Marching Machine Timpani provides an additional dimension to the Ludwig drum line. With an octave range of F-3 — F - 4, the kettle is completely portable and is supplied with tuning gauges and handles for instantaneous adjustments. The dual snare release with fully extended snares, refined snare tension adjustments and thicker gut snares are the newest features of Ludwig's line of Super - Sensitive Parade Snare Drums.

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CHICAGO -- publicity, who needs it

CHICAGO
Now They Are Ready

There are few unassuming groups on the rock scene today. Chicago is one of them. They have been around and suffering behind the Blood Sweat and Tears syndrome for about three years now, and it appears that they are about to emerge and be accepted as a unique group, no longer to be compared to other "jazz/ rock" styled contemporary bands. They have taken their time and abuse in stride and do not actually care about all the non-publicity they have received. Now they are ready and their audience is ready, appreciating the fact that there has never really been a strong publicity campaign throughout the group's career.

"Who needs it?" was the comment about publicity from the group's organist and often lead singer, Bobby Lamm. "People recognize good music if it is around long enough. They tend not to classify it and a great amount of publicity will only place us in one category or another."

Bobby did not seem too happy about comparisons between Chicago and other band-type groups, especially Blood Sweat and Tears. "I really don't think that such a comparison is feasible. It reads well on paper and it is certainly an honor to us- probably helped sell records too. But I always think of Blood Sweat and Tears as having much deeper jazz roots than we do. I mean the individuals in the band." Not many drummers except for Bobby Colomby of BS& T can claim to have a set of drums given to them by Max Roach, long time great of jazz drumming. "We have always approached our music on the more traditional rock lines," continued Bobby. We also write a great deal of our own material, while Blood Sweat and Tears seems to come up with outstanding arrangements of other songwriter's material. Look at the Nyro, Holliday and the Jagger song they have interpreted. They do a good job with other people's stuff. We like to write our own whenever possible. It just works better for us."

Terry Kath, the guitarist and other vocalist for Chicago, quickly added that "They, (Blood Sweat and Tears) have done a great deal for the brass section in rock. They are also pretty nice cats." The conversation then turned on to stage theatrics of some groups. Kath said: "Some musicians know that if they do all kinds of fancy stuff, like cartwheels or just jumping around, or whatever in front of an audience, they can have a bad night and get away with it. Sometimes they can be consistently lousy but still entertaining because of their showmanship. Some musicians are also being sincere and really feel the music enough to manifest it through wild movements.

That's okay. But then there are the other musicians who want to just play and not cover up. When they have a bad night, the audience knows it. The musicians are just standing there and playing, but it isn't coming out right. It's a drag but it is also truth. There is no cover up. You know it is difficult to be in a studio for six or seven hours recording a new song or album and then go to, say, the Fillmore and play the same song with feeling. I mean, sometimes your best just isn't good enough."

Broaching the subject of the Fillmore, Bobby was a little caustic. "The audiences there can be very spoiled. They get every major group in the country week after week. If you aren't on, they will generally catch it. Sometimes you get crucified- like small applause after a particularly difficult song. This can kill any performer's ego. But generally the top groups have the audience going wild. It is usually those groups just coming up or the heavy but non-super groups that suffer the most."

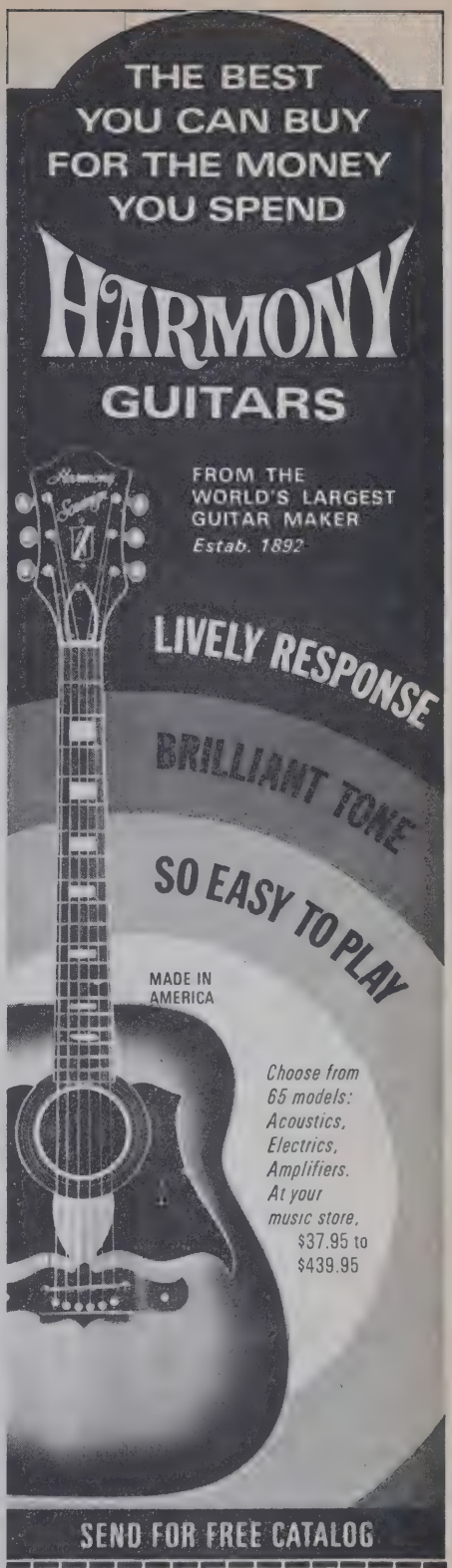
Both Bobby and Terry felt that a crowd of 5,000 was nice to play in front of, sometimes, but they prefer a smaller audience. Outdoor gigs were the hardest to play for according to Bobby. "The sound gets too spread out and diluted on most of these outdoor sound systems. A place that seats that many people indoors usually means a hall or gymnasium which was not constructed with sound in mind. Terry agreed adding, "Sometimes it may only affect one member of the group. Sometimes the horns get lost. Usually, the voice will get lost, because it is very hard for a voice to compete with the rest of the group's sound unless the right equipment is available. We really do not know what we will need in the way of sound until we check the place out. It really is not fair when one thinks of the audience that has paid money to hear our music live." Bobby added that he liked live performance by the group much better than the records which he said sounded "amateurish" to him.

"We are obligated to turn ourselves on," Bobby said. "If we get ourselves turned on, get into our music, that's what we strive for and if the audience gets a piece of it, that's great. But we aren't there just for the audience."

Terry added that as a writer for the group, he had the individual feeling of writing and a collective feeling of the group. Bobby agreed. "There is no story lyric, no make believe, just the feeling about what's going down today, out there," as he gestured towards the street. "We don't write allegory. We are very out front with our words. Basically the words are honest. A lot of it is grammar school stuff. What is said is meant."

"Sometimes the things we do are subconscious," Terry said. "Someone else will point something out to us in our songs that we never heard before or thought of. But it is there all the same. We might have taken it for granted but it's there. ☐Bob Glassenberg

BOBBY LAMM -- organist with Chicago



we read your mail

Dear Editor:

I would like to say something about "Let It Be" -- the Beatles so-called "latest" album. It is not their latest album but their latest release. "Abbey Road" is the Beatles latest album, having been completed some months after the "Let It Be" album.

Therefore the people who dislike the "Let It Be" LP and say it is a lousy end to a great group should not judge the "now" Beatles by this LP, but by "Abbey Road" which has got to be one of the better albums ever recorded by the Beatles.

Robert J. Rocca,
532 Grant Avenue,
Brooklyn, N. Y. 11208

Dear Editor:

One of the most important things about "Let It Be" -- one of the best albums of the year -- are the statements between the songs. They remind us that the Beatles are humans and still humorous. I recommend this LP very highly to everyone -- it's a milestone.

Arthur C. Moy,
Chicago, Illinois

Dear Editor:

I have just finished reading the article "In It For The Music -- Jack Bruce and Friends" and I am completely disgusted. Bruce says of Larry Coryell: "His style is as fluid as Eric's (Clapton) and on his own scene he's as great as Eric." It appears that Mr. Bruce is still living under the illusion that Cream was the greatest band that ever existed and that the three of them were the greatest musicians to ever play. This is, of course, false, but harmless.

But to claim that Coryell is merely an equal of Clapton is a great injustice. I don't usually get involved in arguments as to who is the better guitarist, Clapton, Beck or Hendrix, as I find it all ridiculous. But people like Larry Coryell are in an entirely different league than rock guitarists. It is Coryell's versatility that gets him ranked with people like Clapton. To Judge Coryell you do not just listen to his rock playing with Jack Bruce you must listen to his work with jazz musicians like Chico Hamilton Gary Burton quartet, Chico O'Farrell, Randy Brecker and others.

I dare say that rock's better guitarists would find themselves completely lost in a jazz context. For one thing they do not have the chord knowledge required for jazz playing.

John Shoemaker
70 E. Thomas,
Seattle, Washington.

Editor's Note: I think you're a little hard. Jazz musicians and rock musicians are playing together now -- Bruce with Tony Williams, Clapton with Miles Davis, Hendrix with Miles Davis, Clapton, Bruce, Hendrix with Roland Kirk -- and all to MUTUAL advantage.

ERIC CLAPTON -- a new look but the old arguments still go on.

Dear Editor:

Recently at St. John's University where I am a graduate student, I came across the August edition of your magazine. Normally I wouldn't have even picked it up but since there was nothing else in sight I thumbed through it.

On page 52, I found your magazines raison d'etre -- a brief (all too brief) article entitled "Communication" by Dom Petro which proved very perceptive and effective. The title is prophetic since Mr. Petro obviously has the ability to communicate. I have listened to many a lengthy lecture in classrooms during my academic, most of which suffer by comparison to his direct succinct statements. Congratulations on your unexpected good taste.

R. A. Loffreda,
1590 Unionport Road,
Bronx, N. Y. 10462

Dear Editor:

Why do we rarely hear about Tommy James and the Shondells? I don't know why -- maybe because they don't express drugs in their songs.

In their album, "Travelling" there is a whole new style. The song, "Bloody Water" has the beat and style of "Instant Karma" and really says something...

I was also surprised at their personal appearance. As I remember their pictures they had short hair but on this album they feature shoulder length hair and beards.

J. E. Farley,
Fort Lauderdale,
Florida

Dear Editor:

I recently saw Jean Luc Godard's two hour film, "Sympathy For The Devil" starring the Rolling Stones (my favorite group). The Stones recording session included was the best of the film, the rest was boring.

It was interesting to see that the first version of "Devil" tried out was completely different to the one on record. It is a slower song and features organ, Keith on bass, Bill on percussion and Brian Jones on guitar. Near the end of the film the Stones finally find the right version.

Gary Marshall,
Scarboro, Ontario
Canada.

Dear Editor:

I've been trying to learn to play guitar and I've almost had it. For a while I took group lessons and I was the only left handed player (?) in the entire lot.

Everyone else would be playing along and sounding half-way decent and there I'd be, at the beginning. trying to reverse the chords so that I could play them.

Is there anyone else among your readers who have experienced this or am I stupid or something. I'd pack it all in and go back to harmonica or something but I've wanted to play guitar for a long time. Could someone write to me if they've had this trouble so at least I won't feel so dumb?

Margie Kreeger,
833 State Avenue, NE
Massillon, Ohio, 44646

Editor's Note: Anybody help out. If it will cheer you up, Margie, there are a couple of well known southpaw guitarists (at least) -- Paul McCartney and Albert King.

Dear Editor,

I like the way you have been writing about Simon and Garfunkel but you should double check your sources. S&G's first album was not "Wednesday Morning 3am" but an LP on the Sears label called "Simon and Garfunkel." It contained such songs as "Dancing Wild," "Our Song," and the 'hit' "Hey School Girl."

Simon and Garfunkel are undoubtedly the most advanced musicians on the pop scene, this being shown by their two hits, "The Boxer" and "Bridge Over Troubled Water" (especially). It's about time someone started saying something in the music they write other than 'I love you.'

My other favorites are the Beatles, Jimmy Webb, Mason Williams, Richard Harris, Blood Sweat and Tears and Phil Ochs. I think more attention should be given to Webb's beautiful songs as sung by Harris. Webb is truely the example of a good composer; his arrangements are very well coordinated and with someone like Harris singing, how can you go wrong?

Andre Tremblay,
Auburn, Maine 04210

Dear Editor,

You feature the heavy handed West Coast sound constantly in Hit Parader -- but I still hope it's on the way out of the music scene. Most of the hard rock sound is a ridiculous competition between unorganized groups to see who can come up with the most idiotic album cover possible. It's like a gigantic flim-flam operation that is luring the pocket money from gullible teenagers everywhere.

I like an album that tells you what is inside, with no nonsense and no beating around the bush. That's why I didn't buy things like the Beatles white album, Spooky Tooth, or Led Zeppelin Two. Yeah, truth is still alive on the backs of Motown albums and most soul albums -- maybe that's because things like Aretha Franklin's voice are real and true (listen to her "In Paris" album) as opposed to all the manufactured, recording booth gimmicks that hide the weak voices of such artists as John Lennon, Jimi Hendrix and the lead singer of Three Dog Night.

Maybe it's unpopular for a white boy to criticize the Beatles and to praise soul music but thanks for hearing my views.

John McPhillips,
Norfolk, Virginia.

Dear Editor,

I'm glad that swamp music is being recognized but you should realize that the spearhead of this music is Tony Joe White. If it's down to earth swamp rock you want, listen to his "Roosevelt and Ira Lee"

***TONY JOE WHITE** -- in there with swamp music*

and "Polk Salad Annie" -- great records.

The Yankees laughed at his accent on "American Bandstand" last year -- he laid it on really heavy for them -- but were floored by his sound.

And let's not leave out Doug Kershaw who mixed swamp music and country and western.

Two years ago I couldn't stand swamp and country music but now it's the only thing I like. Rock has become ruined by loud noise, long hair, drugs and a lack of real talent. The rock world's only group worth a damn is the Beatles.

Richard Harris,
Troy, Tennessee.

Dear Editor,

Let me try and set your heads. Music is a sound treated in such a way so as to bring into you a sense of harmony, rhythm and overall development. Now I'm no theologian or whatever, I'm just trying to bring into focus what I like to listen to - what I think music is.

For instance my boyfriend took me to UCLA to see Zubin Mehta and the Los Angeles Philharmonic and Frank Zappa and the Mothers of Invention. That was music -- bonafide music. I didn't really dig Mehta and the Philharmonic to be perfectly honest because they seemed to me to be not really getting into what they were doing.

But Zappa and the Mothers were the ones I dug. Except for a few numbers they really got it said. I had never heard the Mothers before (my taste being the works of Varese, Stravinsky and a few others) and so when I saw them run up on stage in hippy garb and long hair I said: "Not this scene again."

Now I'm a Mother lover. With Zappa offering some social commentary and then going into the songs with the group -- I blew my mind. They team with Mehta to do Zappa's excellent "200 Motels" which consists of three movements although we saw only the first and third movements. I found the lengthy second movement contains some far out visual effects such as the use of Chunga, an industrial vacuum cleaner, a dental health film and millions of tiny rubber nipples dropped on the audience by a plane flying overhead. I understand that Zappa plans to perform the whole thing in June's Holland Festival at the Hague. How I wish I could be there.

Linda Huntington,
Gardena, California.

Dear Editor,

Where do people get their ideas from? I thoroughly enjoyed Charles Read's letter (Hit Parader, September) until I read this statement: "Jimmy Page, although not approaching the talent and finesse, has a novel style which is perfectly suited to the Zeppelin music."

Why must everyone be compared with Clapton. Page and Clapton are both excellent guitarists but they are different people with different styles and personalities. Comparing them is like comparing red and green and trying to decide which color is prettier.

Bob Young,
10261. E Waterloo,
Stockton California

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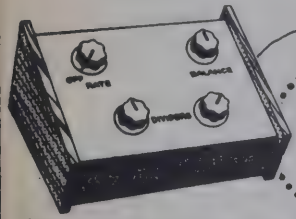

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MOODY BLUES

(continued from page 18)

But even if a group did go to these limits, there are laws to prevent the use of such frequencies, although Ray maintains that the Moodies were "getting into sound vibrations" on their "Lost Chord" album.

It would be useful, if illegal and cheating, to a group like the Moodies whose product is described by Ray as "emotional music".

Ray says: "We have had people break down and cry hearing our records. And that really is a kick because it means they are feeling emotions we put into the song. We've had tears on the album we are working on now. Someone heard it and said it was how they were feeling but were unable to express it to anyone."

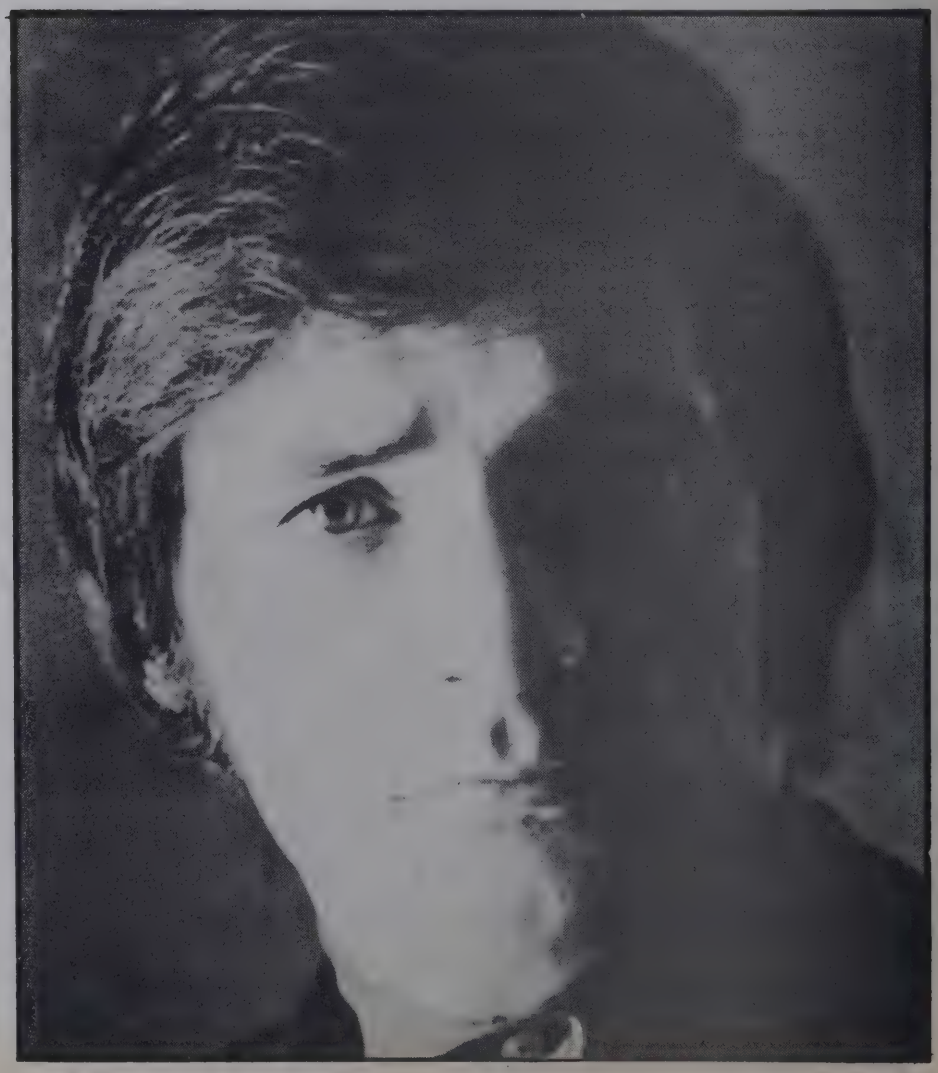
Use of equipment like the melotron has its problems, both human and mechanical, points out Ray. The group had a hassle with the British Musicians Union, for instance, when they wanted to use the melotron on a British television show.

"They said it didn't take a musician to play it," said Ray. "So we said, 'well, you find us a musician who can play it.' They thought it would put a lot of their members out of work. Well, the answer to that one is that there is flute on the melotron but it doesn't put me out of work because I play flute in the group because there are things I can play on flute that the melotron can't.

"Then again we used the melotron with the London Festival Orchestra and it didn't put them out of work. In the end we had all the top brass of the Musicians Union down to the studio for a demonstration to show them what the melotron could play and what it couldn't."

The Moody Blues' songs are built around Mike Pinder's melotron in such a way that it would be impossible to do without it for stage work and the task of carting the instrument around brings its own particular problems.

(continued on page 58)



MIKE PINDER -- electronic brain behind the Moody Blues.

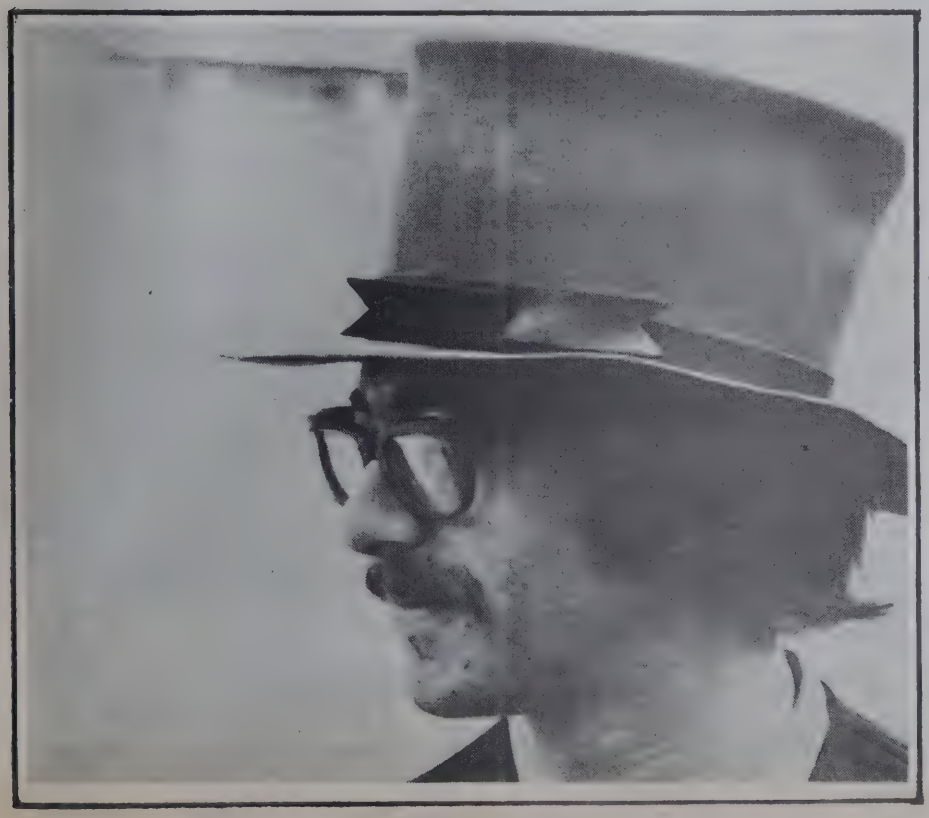
CREEDENCE CLEARWATER REVIVAL

(continued from page 36)

at when he told me: Musician - wise we may not be the best band in the world but togetherwise we've got everyone of them licked. It's just like the hare and the tortoise. There is much more to show business than talent.

"It's knowing what to do with it that counts." □Roy Carr.

CREEDENCE DOUG CLIFFORD



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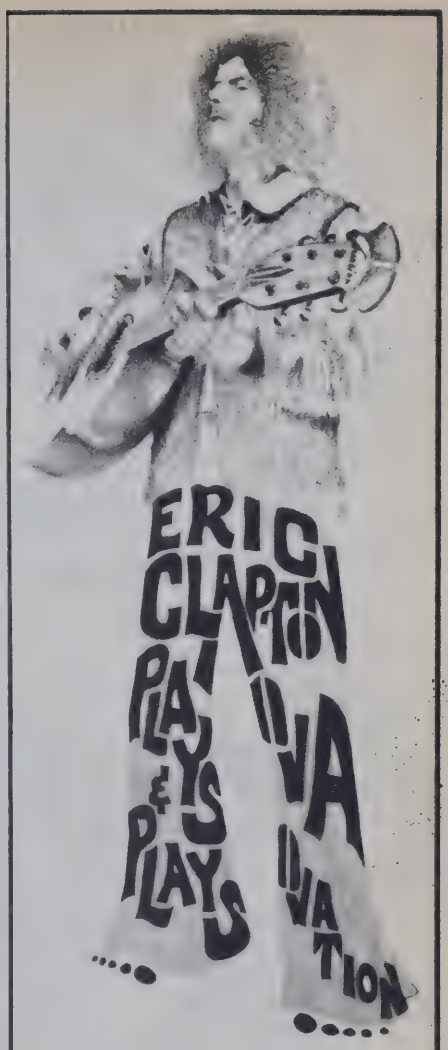

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MOTHERS OF INVENTION -- greatest put on collection.

THE MOTHERS OF INVENTION (MGM) As part of MGM's Golden Archives Series which includes Connie Francis and Judy Garland, comes the irreverant Mr. Zappa and friends with some of his early cuts. "Wowie Zowie" knocks the old style rock, "Call Any Vegetable" is entirely surrealistic and comes out strongly in favor of prunes, and "America Drinks And Goes Home" tells it like it is in your friendly neighborhood bar. Parody and satire without the current bombast.

BEFOUR Brian Auger and the Trinity (RCA). It moves from Sly's "I Want To Take You Higher" to Albinoni's "Adagio Per Archi E Organo" (hands up those who thought it was Don Kirshner getting into underground). It's Auger sans Driscoll and the jazz side shows through even more although he gets moving with some classical gas on two tracks including the one mentioned above.

FIVE BRIDGES The Nice (Charisma) Last album from the Nice (perhaps) and a total Keith Emerson classical freak out with the group recorded live with the Sinfonia of London (cond. Joseph Eger). The title piece was commissioned for an arts festival in the lads' home town, Newcastle, England. Quite impressive as an exercise and an indication of pop music's current acceptance but hardly relaxed grooving for "American Bandstand". Even Dylan's "Country Pie" turns into the "Brandenburg Concerto" which makes a point at least.

LIFE TO LEGEND Hank Williams (MGM) "Your Cheatin' Heart", "Cold Cold Heart", "Lovesick Blues" - despite the maudlin sentimental ruination of Williams' songs in late years (he died in 1953 and only started his hit parade in 1947) these are still powerful statements although he had a strange life with the ladies if you believe his songs. Country expert Paul Ackerman says that Hank's material was concerned with sin, sex and salvation, the basic country formula, and he's right here. The recording could be better, even for those days.

FREE AT LAST Little Willie John (King). Little William had the hits with "Fever" and "Sleep" - yes, the old Fred Waring signature tune -- but not the luck, -- he died in prison in 1967. "Fever" of course was made into a pop hit by Peggy Lee, best remembered by the public at large, although it is a fair bet that LWJ sold more copies in the long run. On these cuts, full of blues and rock, you can almost sense the emergence of r&b as a major commercial force, coming out of the black underground...into what today is called soul music.

SHORTY (Epic) Shorty features Georgie Fame, British organ player who recently toured the U.S. and is in the Auger/Eric Burden bag of dedicated British blues-rock. He plays jazz-oriented organ, sings Mose Allison-style blues ("Parchman Farm", "Seventh Son") and also elastic vocals to jazz instrumentals ("Bluesology"). Lots of solo work and room for it.

THE EVERLY BROTHERS -- albums now and back then

ORIGINAL GREATEST HITS (Barnaby) **THE EVERLY BROTHERS SHOW** (Warner Bros.) Everly Brothers. Both are two record sets, one recorded back then and the other recorded in the comeback now (chart hits, and TV show). The comparison is interesting, especially when you look at what the Everly's have become in 1970. The Barnaby release is a run down of their hits on the original Cadence label when Boudeleaux and Felice Bryant were the real heads when it came to writing teenbait material -- "Bye Bye Love", "Wake Up Little Susie" and so on. Also included is the Everlys' attempt to get r&b with "Keep A Knockin'", "Rip It Up", and "Leave My Woman Alone". The second album, stage show, recorded in California, has the old hits thrown away in a more relaxed, looser, less strident -- the urgency has gone. In their place is a lot more country music feeling and admittance of the same. "Bowling Green" and "Kentucky" show origins and set the pace.

KRISTOFFERSON Kris Kristofferson (Monument) A major recording debut, mark our words. Country based, Kris writes an interpretation of life around him but doesn't cloak it in phony metaphor and psuedo simile. His best known, "Me and Bobby McGhee" tells a story, paints a picture that seems very personal and probably is. "Darby's Castle" sounds like a genuine slice of old English balladry set in 1970. It works on many levels, this album, and is all Kris' own work.

SOLID BOND Graham Bond (Warner Bros.) Organ and sax player, Mr. Bond turned out to be an agent on our side -- he was back in 1963 a leader with sense enough to hire Jack Bruce and Ginger Baker who later departed to form another group, guitarist John McLaughlin, now with Tony Williams' Lifetime and Dick Heckstall Smith and Jon Hisman, now with Coliseum. In other words, major names in progressive rock music in the late Sixties that Bond had in 1963-66 as part of his quartet. The instrumental parts are the most worthwhile -- Bond was into a fake Ray Charles' thing when it came to his singing. A vital quartet that had its effect elsewhere...and is still doing so.

THE LEGEND Johnny Cash (Sun) The original 'yellow Sun' sides starting with the first "Folsom Prison" and running through Cash's early hits before his current elevation into a major voice and influence (Dylan) on the scene as folk dean and figurehead. Included in this double set is a photo booklet that shows Mr. Cash in full Fifties pop star drag -- slicked back and up hair on those dear dead days of yesteryear.

DONOVAN (Epic) His new working group (John Carr, drums, vocal Mike Thompson, bass vocals, Mike O'Neil, piano vocals) and his usual delicate but incisive material. "Song For John" has quite the finest lilt and melody since the early Lovin' Spoonful material.

DONOVAN'S new group -- Mike Thomson, left and John Carr, right.

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MOODY BLUES

(continued from page 54)

The group's first American tour had disastrous results because of the melotron. First there was the voltage variance between the different towns and states of the U.S.A. Everywhere they went the voltage was different and the melotron needed adjusting accordingly. But the troubles didn't end there.

"You can go to a gig in the afternoon and make sure everything is fine," said Ray. "But then in the evening people come home from work and switch on their TV sets, toasters, washing machines, etc., it saps the electricity supply. You can fix it for 110 volts and then on the night find the supply fluctuating between 98 and 140. It might be playing fine then half a dozen people down the road switch on their television sets and whhooo....errr. It sounds like a tape slowing down."

On their Fillmore East gig Mike Pinder spent more time on stage in the back of the melotron trying to get it right – with Ray holding a flashlight – than the Moody Blues did playing.

Nowadays the group has sorted out most of the problems, mainly through the electronic genius of Mike Pinder and the following two American tours met all their hopes.

The melotron now travels in a foam lined crate -- a bump in transit and it can go out of tune necessitating hours of expert attention -- and is carried either in freighters or Boeing 707 aircraft. "Anything smaller and they'll stand it on end and all the tapes in the back will come out," explains Ray.

Despite the problems, reactions from American audiences to the melotron were ones of astonishment. After the Fillmore gig David Crosby went backstage to ask the group, "What the bloody hell's that?"

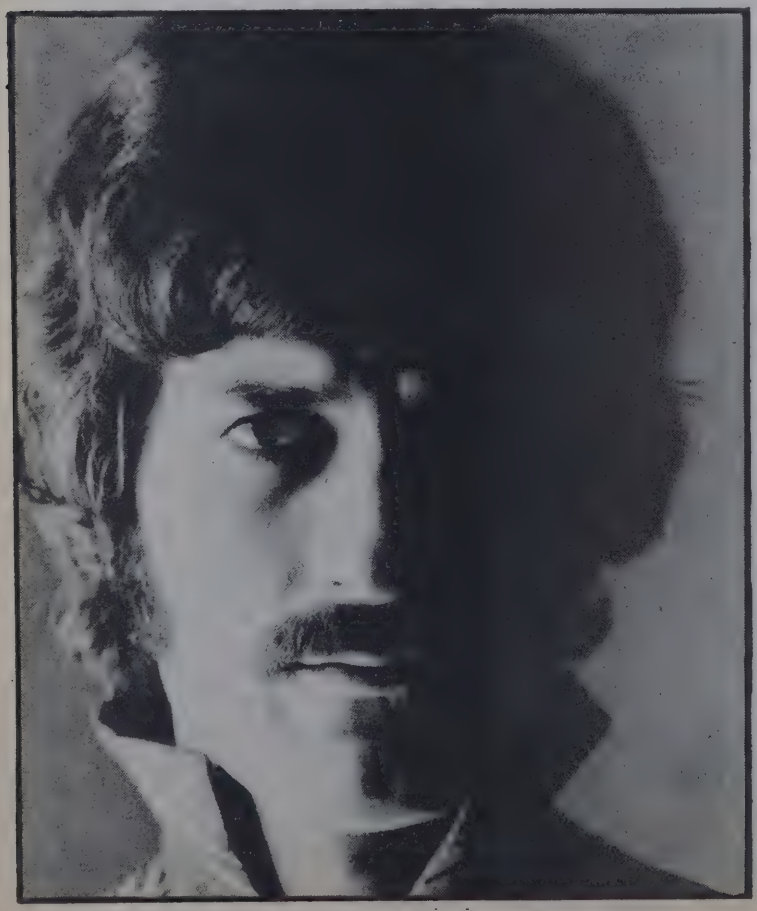
The melotron is foreign to Americans, points out Ray. You can't buy one there even though it was invented in the States. It was taken up in England for use in nightclubs and bars, reckons Ray and its potential was recognized slowly.

Paying tribute to Mike Pinder's "ridiculous electronic head" Ray says that "Mike knows more about melotrons than melotrons do." Before joining the Moody Blues Mike used to test melotrons back home in Birmingham and made so many modifications to the one that the group uses that, in Ray's words, it is vastly superior to anything else produced at the moment.

What will result if Mike carries through with his plan to link the melotron to the Moog will boggle the imagination.

The new album will be the group's fifth and the Moog is used on three tracks. It is partly their answer to the challenge of having to come up with something fresh every time. "It is getting increasingly difficult because we don't want to go back on ourselves," confessed Ray.

But they manage to retain the pleasure of writing and recording and the Moodies seem to go from strength to strength as far as group personality is concerned. "There is nobody on a superstar kick at all," says Ray. "Because if I come up with a song everybody will help towards polishing it up. It is down to individual effort with the 'family' working it out together – and it is a 'family', a 'family' in which I have been able to choose my own brothers. It's gone way past a friendship thing. We know everything there is to know about each other. That is why bands break up....a clash of personalities. But I know Justin, for instance, as well as he knows Justin and vice versa.



RAY THOMAS – sound can hit you in the stomach.

JOHN LODGE: getting into sound vibrations.

"That didn't exist in the original Moodies...that was the personality and ego clash. The Moody Blues now don't resemble the old Moody Blues. That's why when people say, 'Oh yeah, Moody Blues, 'Go Now'' I go oh....hell, I wish we'd never recorded that first hit." ☐ Nick Logan

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(continued from page 9)

GRACE SLICK – the lady explains how Airplane works.

"I know there are problems of appreciation about Airplane. We play one way, live and record another way. They cannot record at the volume we play live so the only thing we repeat is that everybody knows the chord changes but on top of that everything will be different for an audience. My dentist asked me the other day, 'Do you have to play so loud?' and I said yes because there are certain tones and feelings that can only be produced at a certain volume. It isn't just loudness for the sake of it – there are a lot of nifty sounds that can be produced at that volume."

Grace said she "likes and dislikes" all the Jefferson Airplane albums thus far but the general concensus of opinion within the band picks the classic "After Bathing At Baxters" as their most successful album musically, and "Surrealistic Pillow" the best monetarily as their least successful. That was the last album they used a producer on.

Added Grace: "I sort of think everybody likes 'Volunteers' ". She pointed out that I would have to ask Paul about any intended political message in any of the songs. She did say that Marty Balin intended the "Volunteers" track to be a serene song, more an observation than a call to revolution -- "There is one going on here," she added. ☐Nick Logan

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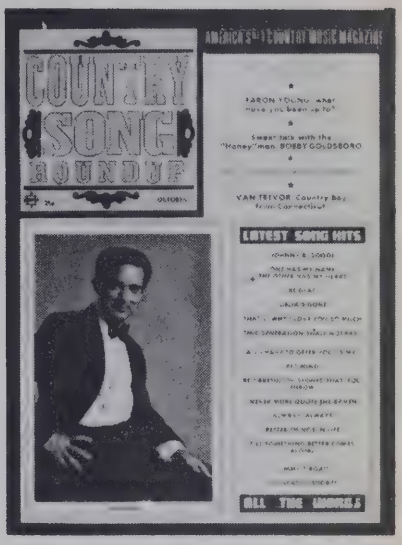

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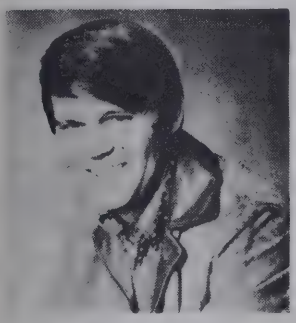

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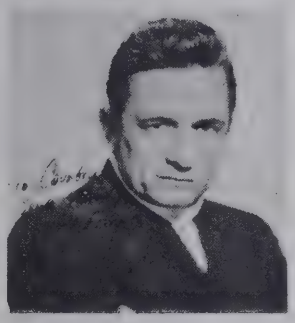

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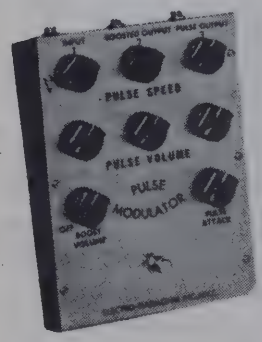
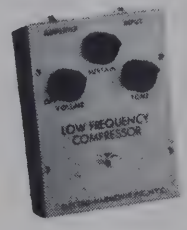


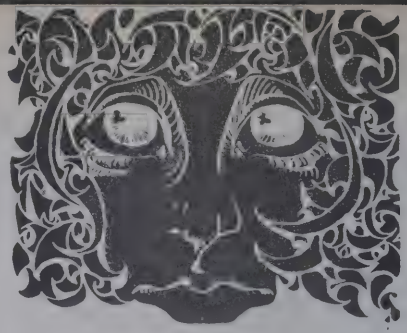
LOW FREQUENCY COMPRESSOR A new electronic accessory designed exclusively for the electric bass player. This ultimate version of the MOLE has the outstanding feature of a heavy bass *sustain* control.



BIG MUFF π This finest sustaining device will make your guitar sing like a humming bird. It is designed for the professional lead guitar player who knows how to use his axe.

All Electro-Harmonix accessories are guaranteed for three years. They are compatible and modular and any combination of more than one will give you an infinite variety of sounds.

All mail order sales are on a two week money back guarantee. Buy it and try it. If you don't think it's the greatest return it for a full refund. Enclose a check and Electro-Harmonix will pay shipping. Or, if more convenient, order C.O.D. for cost plus shipping.



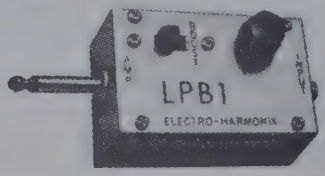
LPB-1 This linear power booster is a compact solid state preamplifier that can up to triple the acoustic output of any amplifier. It will increase guitar, sustain and improve the performance of all fuzztones, and wah-wah pedals.

SCREAMING BIRD A treble booster that will give your instrument the razor sharp bite of a screaching harpsichord whose strings are whipped instead of plucked.

MUFF This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm and Blues bands of yesteryear.

MOLE The mole bass booster will extract the highs and amplify the subharmonics giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

EGO This microphone booster is designed for the vocalist whose P.A. system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your P.A. system.



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EGO	14.95		☐
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LOW FREQUENCY COMPRESSOR		49.95	☐
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BUDDY KNOX

(continued from page 41)

they opened the door to all kinds of things. That's where "Maybelline" came from, "Mary Lou" and a few of the other rhythm and blues type songs we cut.

Q: What kind of life did you have in New York? Who were the people you knew there?

BUDDY: Well, there wasn't very many acts going in New York. Most of the acts were the colored groups that had previous hits and about the time that we got to New York the guys from my area all started hitting at the same time, within three or four months.

So it didn't take us long to get friendly with these guys. Like when the Everly Brothers came in -- they were weird guys, we thought, "Boy they're really weird" but they were just two or three years ahead of everybody else, but we thought they were weird. But we got to be good friends with them. Then when Eddie Cochran came in, of course we got to be excellent friends with Cochran, 'cause he was our people.

Then when Buddy Holly came whippin' in -- of course we already knew Holly, from Texas and Orbison -- he hadn't hit for quite a while yet -- but we made friends amongst ourselves, like when we'd throw parties, we'd just invite each other because we didn't know anybody else and we were separated from the public because of the hysteria of the day, I guess. If you'd invite someone from the public to the parties, why he'd invite ten people and each one would invite ten people and all of a sudden you've got a huge mess of people there, completely spoiling the party, getting blinded by flashbulbs and bugged to death for autographs and they'd take part of your clothing, cut your buttons off, which was really flattery so far as it goes, but day after day after day of it, it gets on your nerves, even though they are the people that are responsible for where you're at.

At the time we were fighting for our privacy more than anything else, so we just got together, down in Greenwich Village, in some little bitty completely unknown spot with guitars and things. And it was a weird situation because we just wanted to get out and talk to those people, you know. Charlie Gillett, author of "The Sound of the City, The Rise of Rock and Roll."

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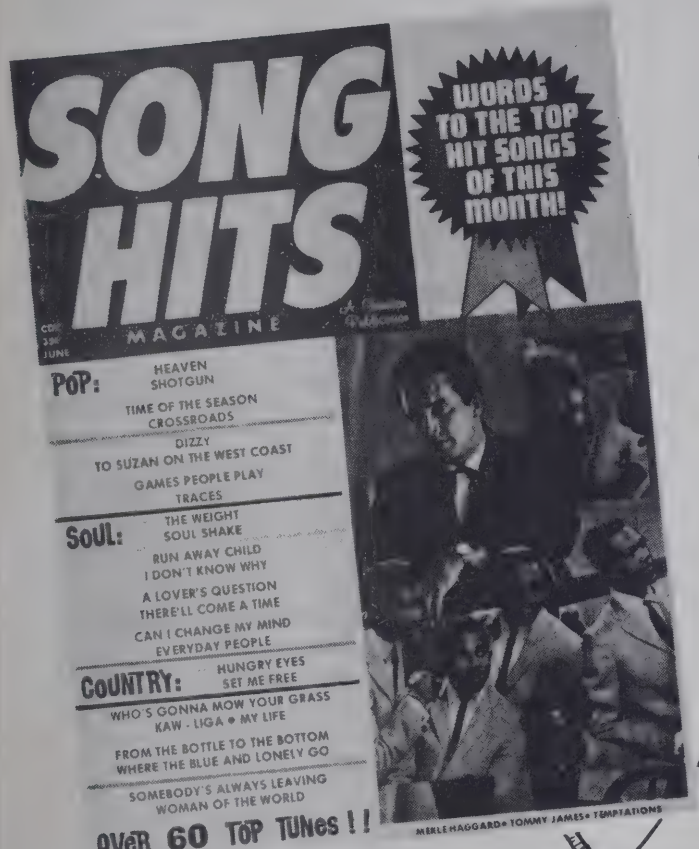
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Communication

by Dom Petro

Sensibilities -- "Mental or emotional responsiveness toward something, as the feelings of another. Receptiveness to impression, pleasant or unpleasant." So the dictionary explains what can be our very way of living. How do we develop our sensibilities? Are we responding to our daily lives and others in the SAME way? Are we allowing routine ways of seeing and feeling to dull or harden making way for cynicism? If so, the dullness that sets in call for "thrills" or shock to relieve monotony.

If we could train our sensibilities, that is, expose ourselves to those experiences that really develop them, we would get much much more out of our individual worlds. We sense this and try occasionally to change our worlds and look for the NEW things, and NEWER, and newer until we are caught in fads. But we may not realize that we bring the same sensibilities to these newer experiences, good or bad. We might then turn to excitement but that is only an occasional lift and many times a hard, long drop. Then if we are really sharp we find that it is not the things out there, but that we live in us first.

Obviously then we must first look into ourselves since this is the key. How do we see persons, places, and things? We all see our individual worlds differently. Members of the same family see quite differently, sometimes radically different from each other.

This does not mean we must mentally dress up our worlds with roses and false pleasantries. Nor does it mean we must "face reality" with all its harshness and accept it with chin up and best foot forward. This should sound familiar if you have been reading this column but the means for achieving results is even closer on target here.

Creating false, pleasant images is a road to future boredom or unpleasant awakening. But it wouldn't hurt to see things through a brighter glass than a dark one.

On the other hand, reality may be harsh but only under certain conditions and certain times. If you see life in terms of hard "realism" a certain hardening process takes place which may keep you out of certain troubles but it blocks other views.

Let's say we're stuck with the same old job until we can prepare for a better one and -- " -- might as well see it through rose colored glasses" and be happy though bored. Or -- the job is a drag and might as well fight it each day but that's the way things are. Notice the forced smile and the forced frown. It's swinging from one pole to the other. Is there some middle spot we can use to face the inevitable? No. This is straight line thinking from smile to frown. They go off in different directions than a fixed line.

Why not check out our way of seeing? We are individuals and respond differently. I can offer you no pat answer but rather a way of developing your responses so that you can enlarge your vision and see your world in better perspective and your responses will then be much healthier and fuller.

First realize that we get our stimuli for reacting to our worlds through our senses. Obvious. Of course. And so fundamental that we take it for granted. If we eat carelessly, we get the coarse skin, bad stomachs, or other inevitable price of carelessness. So when we expose our senses to just about anything we can expect our responses to react accordingly. We see, hear, touch, smell, and taste our way in our worlds in OUR individual ways and if we see, hear, etc., carelessly and without some direction, our senses become dulled.

Now these senses are only RECEIVERS. They are the means and our sensibilities, IN US, are the ends we have in mind. Now we could dazzle our senses with the unusual only because it is unusual, or shock, in order to "live more" and hit higher peaks of sensation. But what good is that? Momentary shots in the arm with long periods of dullness in between? Since we live in and with our minds, how about stocking our minds with responses that can see and make a lot out of what we ordinarily ignore. This means that the most can be made out of our everyday living instead of the occasional "lift." The occasional shock treatment we take to relieve our boredom certainly shakes our dull routine but all we have done is to take our senses, our RECEIVERS, and turn up the volume. Loudness is only noise and even though we seem accustomed to it, can only be foreign to our sensibilities and eventually dull them, making the periods of waiting for the next blast seem worse and then we scuttle between noise and silence madly.

Then there are those that feel that living fully involves some one else's expense or pain, or new faces, new places, new things. But the same undeveloped sensibilities are brought to these newer experiences and thus these people come out the same door they entered and most always on a much lower level.

In order to reach our sensibilities or "ways of seeing" we would be right in finding new things to see. But they must make us see, feel, and hear in as perfect an order as possible so that our responses can get used to what can be called ideal sounds, lights, etc. They must help us rearrange our views of our worlds so they become clearer, fuller and then we can live with and in them.

The only place we'll find ideal sights, and sounds is in the work of artists. After all, they spend their lives creating really meaningful arrangements of visions and sounds. The Arts are the only sources for retraining our senses.

For the moment, put aside the historical, the anecdotes, and classes you had in any of the Arts or the disciplines you found so trying when you either studied or tried your hand in one of them. Forget for the time being what you think or know about art.

Try this. Go to a museum and look at a picture that strikes your fancy. Simply try to think of the picture as a world in itself -- a rearranged world. Take the artist's point of view. What and how is he seeing? From what angle? Is it light or dark? Vague or sharp? Broad or specific? Small or Big? Powerful or delicate? Explicit or subtle? Colorful or Tonal? And other questions that you might think of. Try it on several paintings and sculptures and you'll find yourself seeing more and more. Forget whether you like or don't like. Just do it and as many times as you can. You'll probably see more than the people who know all the dates.

Apply these questions to music -- classical music. This music is carefully arranged and ordered. Forget like and don't like. Note the changes from soft to thunder, slow to rapid, subtle to fierce, and more.

This approach is not meant to analyze the works but to encourage YOUR reactions along well ordered lines.

Read the book. Follow the situations. You are one of the characters. Live that life. Never mind what you'd do under those conditions. You will be taken out of yourself for the time and seeing from another point. It is a valuable experience.

At the Ballet, the human body is used to express. The carefully trained dancers' movements are accented by the accompanying music. Move with this or that dancer. Become a part of the performance. Now the whole body and mind are involved. Forget like, don't like, analysis, intellectual remarks, snobbery, etc., just move along with a dancer -- YOU are dancing. Is the dance expressing strong, smooth, grace, funny, heroic, delicate? And feel it!

This and more may "elevate our tastes" but that is not our point here. We wish to expand our way of responding along really tried and true lines. All the senses are employed. The seeing and being aware of light, dark, big, small, rough, smooth, color, tones, complex simple, straight, curved, and all of the other descriptives of the ACTUAL things you are seeing is making you aware of these characteristics: light, dark, rough, smooth, graceful, strong, etc., that could well be applied to things around you in your everyday living. What do you think the artists had in mind? They specialize in the senses, each in his own way. Where else could you possibly get better response stimuli which all of us need? This is going to the source. But remember -- approach in the manner described, even if you must make out a list of descriptives until it becomes second nature to you.

When you actually become aware of soft, strong, rough, smooth or any characteristics your senses are exposed to, you are finally increasing your awareness of what ACTUALLY IS there. You now have an idea of softness, strength, delicacy, roughness, etc., but exposure to the greats will expand your range of these and so many others and thus increase your range of responses.

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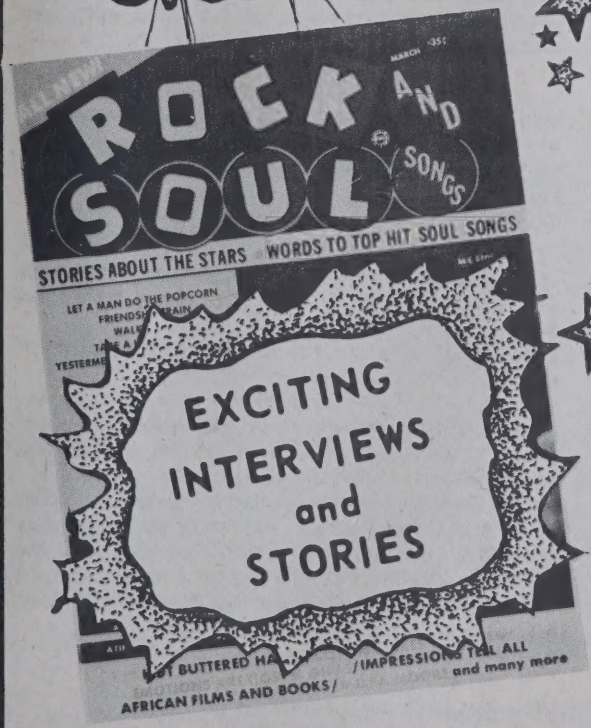
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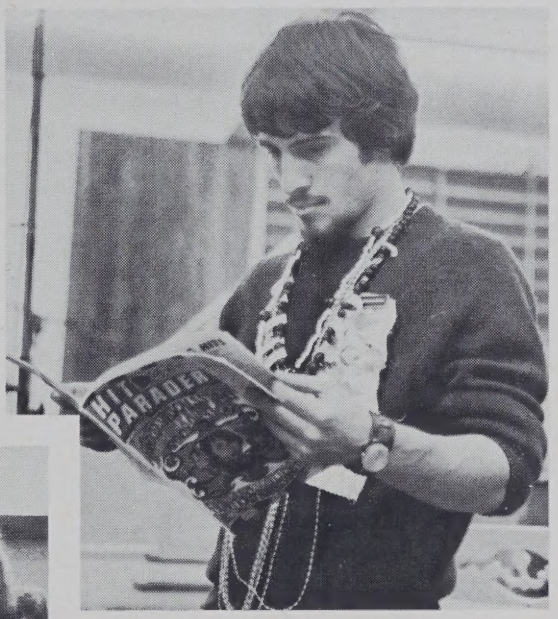

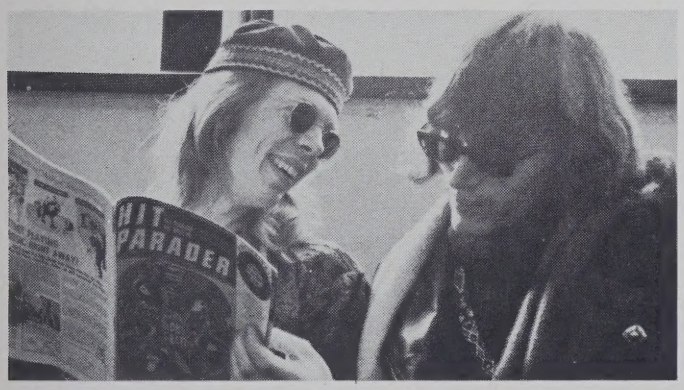

Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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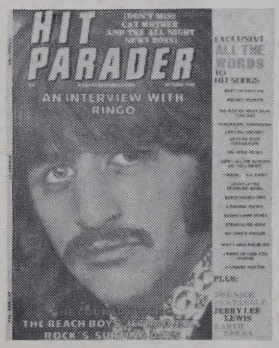
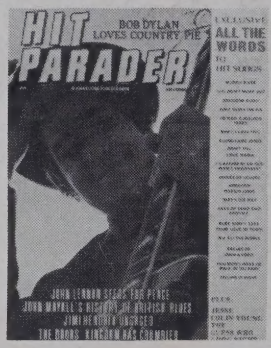


OCTOBER, 1969

Cat Mother
The Country Thing
Jethro Tull
Rocks Surfing Days
Chicago Blues
Ringo Starr
Mickey Newbury

"See"
"Moody Woman"
"Tomorrow, Tomorrow"
"Spinning Wheel"
"Love Me Tonight"
"I Wanna Testify"
"My Cherie Amour"



NOVEMBER, 1969

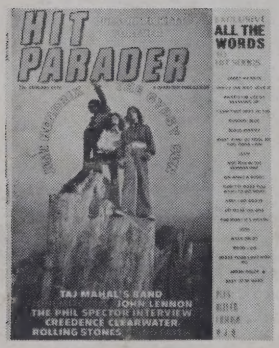
Bob Dylan Country
John Mayall Interview
The Doors Crumble
John Lennon
Jimi Hendrix
Felton Jarvis

"Muddy River"
"Soul Deep"
"Choice of Colors"
"Ballad of John & Yoko"
"Along Came Jones"
"Tell All The People"
"Feeling Is Right"

DECEMBER, 1969

John Lennon
Jack Bruce's First Album
Youngblood Interview
Paul Simon
The Kinks
Alan Price

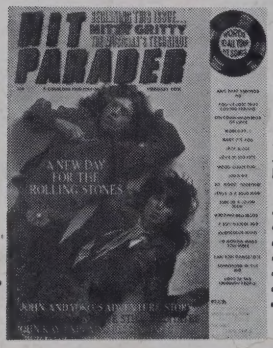
"Green River"
"Give Peace A Chance"
"Honky Tonk Women"
"Barabajagal"
"Where Do I Go"
"Working On A Groovy Thing"



JANUARY,,1970

Jimi Hendrix
Creedence Clearwater
Rolling Stones
Wilson Pickett
Taj Mahal's Band
Blind Faith

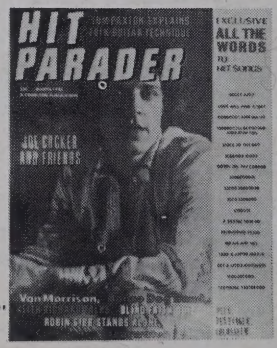
"Carry Me Back"
"Running Blue"
"I Can't Get Next To You"
"Jean"
"Easy To Be Hard"
"That's The Way Love Is"
"When I Die"



FEBRUARY, 1970

Rolling Stones
John and Yoko's Adventure Story
Beach Boys' Mike Love
Steppenwolf's John Kay
Johnny Cash
Deep Purple

"Baby, It's You"
"A Boy Named Sue"
"World Pt. 1"
"So Good Together"
"And That Reminds Me"
"Suspicious Mind"
"I'm Gonna Make You Mine"



MARCH, 1970

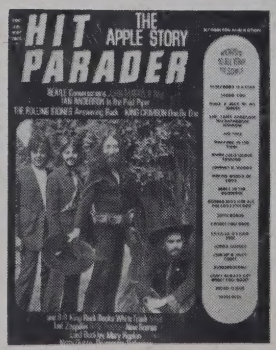
Joe Cocker & Friends
Creedence Clearwater
Van Morrison
Keith Richard Talks
Robin Gibb
Bonzo Dog Band
Blind Faith Quiz

"Holly Holy"
"Na Na Hey Hey"
"Yesterme, Yesteryou"
"Take A Letter Maria"
"Dock Of The Bay"
"Eleanor Rigby"
"Down On The Corner"

APRIL, 1970

Jefferson Airplane
Terry Reid
Bee Gees
Jack Bruce
Eric Clapton
Muscle Shoals Special
Frank Zappa

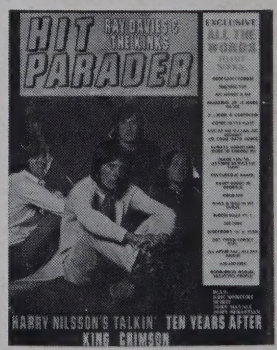
"Whole Lotta Love"
"La La La"
"Jingle Jangle"
"Jam Up & Jelly Tight"
"I Want You Back"
"Raindrops Keep Falling On My Head"



MAY, 1970

Apple Story
Rolling Stones
King Crimson
Led Zeppelin
Mary Hopkin
B. B. King
Lord Buckley

"Thank You"
"No Time"
"Love Bones"
"Everybody Is A Star
"She Came In Through The Bathroom Window"
"Walking In The Rain"



JUNE, 1970

Ray Davies & Kinks
Harry Nilsson
Ten Years After
King Crimson
Spirit
John Mayall
John Sebastian

"How Can I Forget"
"Hold On"
"Thank You"
"I'll Never Fall In Love Again"
"Hey There Lonely Girl"
"No Time"
"Psychedelic Shack"

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